MUSICIANSHOTLINE.COM

APRIL/MAY 2006

Musicians HOTLINE

FOR GEAR HEADS ONLY

Inside and At MUSICIANSHOTLINE.COM: 2006 DALLAS INTERNATIONAL GUITAR FESTIVAL APRIL 21-23

DAVE MUSTAINE — ARTIST INTERVIEW

BROWN'S GUITAR FACTORY — BUILDER PROFILE

BUDDA AMPLIFICATION — SUPERDRIVE 45 PRODUCT REVIEW

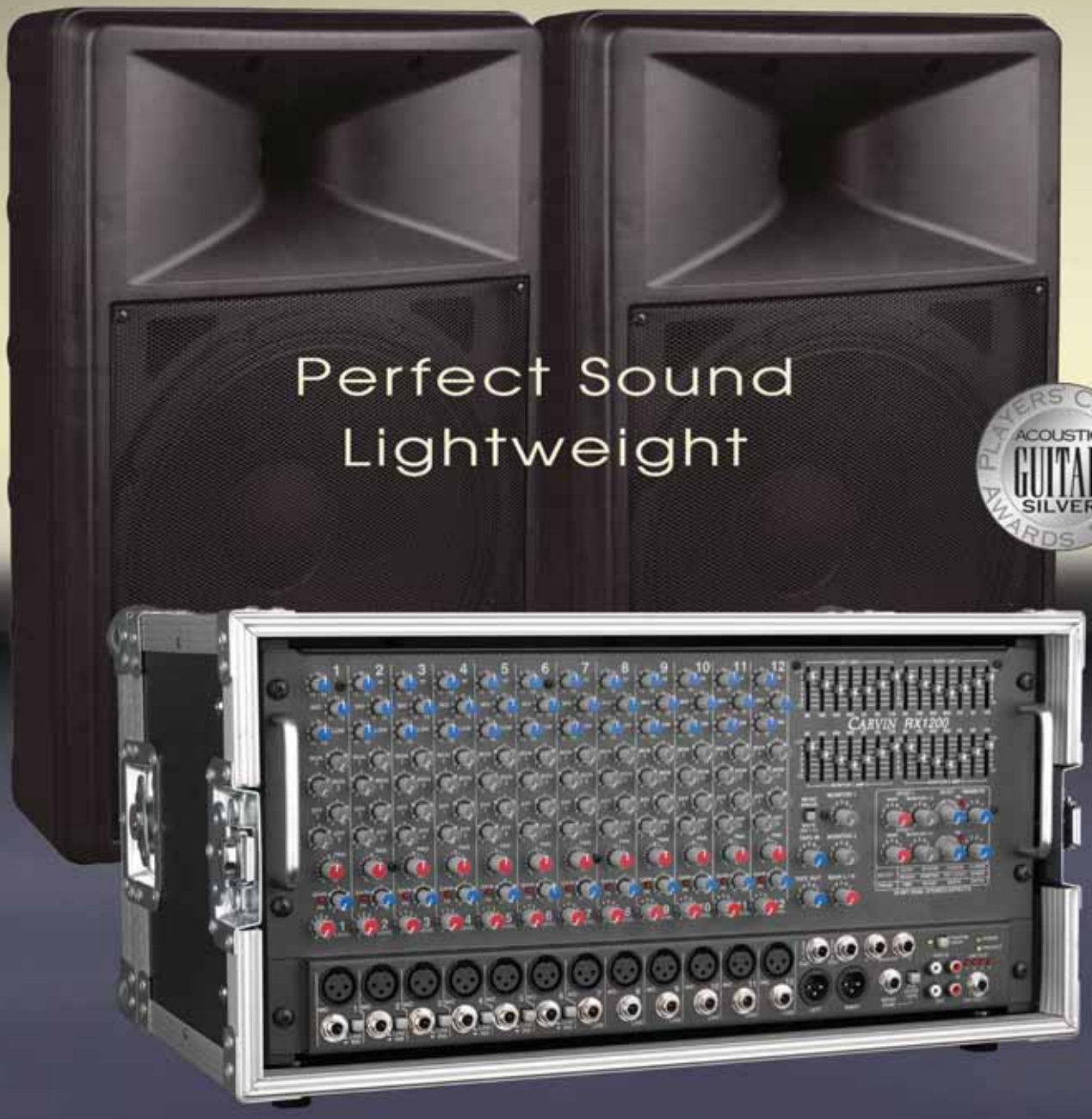
BC RICH GUITARS — COMMEMORATIVE GUITAR

"It's wonderful to go on stage and consistently produce a tone that allows us to sink into our creative world, become that special voice, maximizing our expression.

More of those days where you feel you can do no wrong!"

The Jerry Donahue Signature Omniac™ - 2 pickups and 5 selector settings, perfected over one inspired year with Peavey. Find your creative voice at www.peavey.com.

PEAVEY



RX1200 Mixer / PM15 Loudspeaker

- 1200w (4 High-Current amps – two 300w for L-R & two 300w for monitors)
- Adjustable mic preamps • Road Warrior Case • Two 24-Bit effects (256 each)
- 15" 400w 2-way heavy-duty loudspeakers • weather & scratch resistant ABS

FREE PRO KIT
mics & stands

12 MONTHS ZERO INTEREST

Since 1946
60th
CARVIN

CARVIN.COM/RX DIRECT SALES 800-854-2235 • FREE CATALOG • FREE DVD "CARVIN, 60 YEARS IN THE MAKING"

Musicians HOTLINE

U.S. $4.95
Gearhead Communications, L.L.C.
Box 812
Fort Dodge, IA 50501
Change Service Requested

Presorted Standard
U.S. Postage
PAID
Permit #376
Spencer, IA 51301

make'n music

"The Guitar Shop"

PRS PRIVATE STOCK

20th Annivesary 1985 Replica

- Original thin coat "All Clear" finish
- Original MIL-COM 1-piece Tremolo
- Original Pickups
- Original "standard" neck profile with "small heel"
- Original locking tuners
- Brazilian Rosewood fingerboard with authentic "vintage-style" Bird inlays
- Authentic "inked-on" serial number
- Authentic "vintage-style" Top Carve and wood selection
- "Sweet Switch" Electronics *with Volume and Rotary controls*

This edition is limited to only 10 pieces. 5 of each will be available in Faded Royal Blue and Vintage Yellow exclusively from

Make'n Music.

1455 W. Hubbard St Chicago, IL 60622 www.makenmusic.com **312.455.1970**

LOLLAR GUITARS™

the Straight Truth About Pickups by Jason Lollar

The "magic" found in some (but not all) classic vintage pickups was created by accident. Don't let anyone tell you different. And over time, some pretty stellar accidents happened. The only way to recreate that magic is to study more than a few exceptional examples of all the classic pickup types, while acquiring a thorough understanding of exactly what materials were used and precisely how each pickup was constructed and wound. Only then is the "magic" repeatable, if you are willing to spend the time and money required to chase the dragon. I am.

I personally design and wind over 30 different pickup models, including all the vintage classics, many obscure works of art known only to lap and pedal steel players like Robert Randolph, and even a few of my own designs that never existed in the past.

I invite you to call or visit our web site to obtain a free catalog.

Lollar Guitars PO Box 2450 Vashon Island, WA 98070 (206) 463-9838 www.lollarguitars.com

David Thomas McNaught
Handmade Guitars
(704) 485-2787
www.mcnaughtguitars.com

Equipped with
TonePros
System II Locking Components

Sweetwater's AMAZING GUITAR GALLERY

Online guitar buying with confidence

Buying guitars online is different than buying practically any other product. How disappointed would you be if the guitar you ordered didn't match the one you saw online? Sweetwater's Online Guitar Gallery solves this problem by showing you actual photos of virtually every guitar in our huge inventory — electrics, acoustics, and basses — from multiple angles and with close-ups of special detail work.

You'll find your favorites from **Fender, Gibson, Guild, Gretsch, PRS, Parker, Valley Arts, Ibanez, Martin, Taylor, Wechter, Ovation, Tobias, and more.**

- Detailed photos — pick your exact guitar
- Accurate descriptions and specs
- Each guitar goes through our 55-point setup service by a Sweetwater Guitar Specialist before it leaves our doors.
- Legendary Sweetwater service and support before and after you buy!

"Some guitars that are sold as 'new' in stores have been played a hundred times or more. When you buy from Sweetwater, each guitar goes through a 55-point setup. Only a select few people have ever touched your guitar before it reaches you."

MARTY FALEY
Sweetwater Guitar Specialist

www.sweetwater.com/guitargallery

Sweetwater
music technology direct™

TO FIND OUT MORE, CALL SWEETWATER TODAY

1-800-222-4700

www.sweetwater.com

FREE SHIPPING
NO MINIMUM PURCHASE*

Features

FOR GEARHEADS ONLY

FEATURES

COMPANY PROFILE
Line 6 20
10 Year Anniversary

PRODUCT REVIEW
Budda Amps 28
Superdrive 45

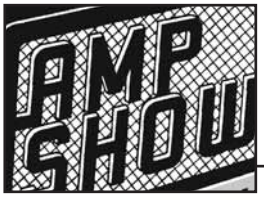
ARTIST INTERVIEW
Dave Mustaine 38

FINDING YOUR TONE
Rock Klauser 48
BC Rich

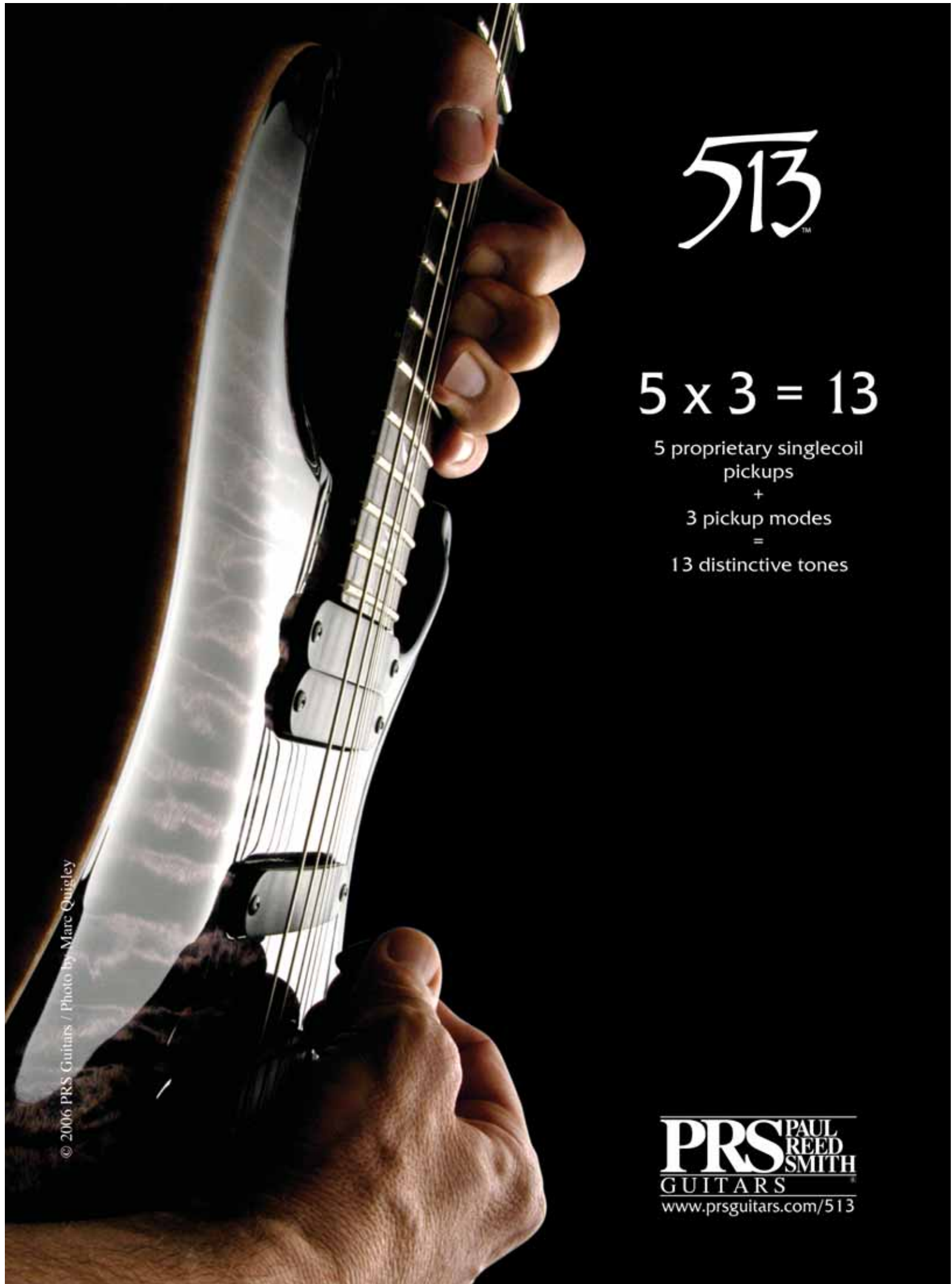
SNEAK PEAK
Tim Keyes 66
Musicians Hotline
Custom Shop Guitar

BUILDER PROFILE
Browns Guitar Factory 69

COMPANY PROFILE
Moody Leather 82



SHOW PROFILE
LA Amp Show 111


513™
5 x 3 = 13
5 proprietary singlecoil pickups
+
3 pickup modes
=
13 distinctive tones
© 2006 PRS Guitars / Photo by Marc Quigley
PRS PAUL REED SMITH
GUITARS
www.prsguitars.com/513

Education CENTER

Johnny Hiland

Toshi Iseda

Larry Meiners

Robert Keeley

Jeff Bober

Denis Taffee

Teddy Gordon

Zach Fjested

Jeff Beasley

Rick Hogue

R.G. Keen

Heath

Andy Anderson

Scott Bearden

Matt Touchard

Denis Taffee

24 Here's Johnny
with Johnny Hiland
The Importance of Management

32 Intense Guitar
with Toshi Iseda
Sweep Arpeggio Inversions

42 Serious Guitar Collector
with Larry Meiners
A Tale of Two Markets

46 Pedal Power
with Robert Keeley
JFET & BJT Booster

52 Ask Budda
with Jeff Bober
Questions and Answers for Tone Tips

56 Mean Gene's Guitar Chronicles
with Gene Baker
Shipping Hassles & Headaches

60 Modern Collector
with Teddy Gordon
Pre-Aged Guitars

64 Guitar Trash or Treasure
with Blue Book Publications
Guitar Identification and Pricing

72 Lethal Guitar
with Jeff Beasley
Vertical to Horizontal III

74 One In A Million
with Rick Hogue
Coolest Guitars

76 Tech Views
with R.G. Keen
Output Transformer Bobbins -
Is Paper the Real Gold Standard?

80 Boutique Buzz
with Heath
The Best of Boutique Gear

86 Sound Advice
with Andy Anderson
Why They Do What They Do...
And Why You SHould Do It Too!

90 Munch's Corner
with Scott Bearden
What's in a Rider?

100 Reverb-O-Meter
with Matt Touchard
Hangface - Freak Show

104 Practice Up
with Denis Taffee
Ionian Arpeggios Part V: Ionian Phrases

THE SOUND OF THE STROKES

JEKYLL & HYDE BY VISUAL SOUND

For years, the overdriven sounds of The Strokes have been created with the Jekyll & Hyde™ Ultimate Overdrive pedal. Whether recording in the studio or performing live on stage, The Strokes are using the Jekyll & Hyde™. "It's given us our sound," says guitarist Albert Hammond, Jr.

First Impressions of Earth
The Latest Release from The Strokes
Available Now from RCA Records
www.thestrokes.com

4922 PORT ROYAL RD. B-11 • SPRING HILL, TN 37174 • 1-931-487-9001 • WWW.VISUALSOUND.NET

Visual Sound
real tone for real people

Publishers statement

The Digital Revolution

It is amazing to witness just how far technology has progressed in the development of digitally enhanced products. Guitar players by nature are insanely particular tone tweakers. We're fiercely competitive and opinionated regarding the search for the ultimate vibe. Being a diehard tube guy, I must admit I used to be pretty subjective when it came to analog tone versus the digital concept of tone. But certainly one company has re-educated the tone tweakers of the world—myself included—by making advancements that are nothing short of astonishing. That company is Line 6. This month Musicians Hotline is honored to bring you a history of Line 6 in salute to the company's tenth anniversary.

Clearly the advancements of this company and brand speak for themselves. Line 6 has evolved from its early amp modelers to interfaces for computer-based recording that push beyond anything we might have expected. Got Pod? You bet I do! Congratulations, Line 6. We can only imagine what the next ten years will unveil in our constant search for the ultimate tone. Please see our anniversary salute to Line 6 on pages 20-23. Rock on, Line 6!

Speaking of custom-made Line 6 products, our artist interview features the one and only Dave Mustaine, who tells us about his new Line 6 Signature model amp. Musicians Hotline was very fortunate to catch up with Dave recently as he was returning from the Dubai Desert Rock Fest in the Middle East as part of the continuing "Gigantour." We're talking about a true connoisseur of tone; a man who certainly knows tone, where to find it, and obviously how to get it. Dave is very excited to talk about all the great things transpiring in the Megadeth camp these days, from Arsenal of Megadeth--the latest and most comprehensive collaborative DVD to date--to his new arsenal of signature tone tools. Check out what's shakin' with Dave Mustaine and Megadeth on pages 38-41.

We never stop throwing down the tone here at Musicians Hotline. Our mission continues, as we sniff out where the tone is and give you the info, so that you'll exactly where to get it. So, go get ya some! This month's golden "M" recommendation goes to the Budda Superdrive 45, which is featured on page 28. It's one bad motor scooter.

Presenting the ultimate guitar: the Musicians Hotline – 29th Annual Dallas Intl. Guitar Festival Commemorative Guitar, custom built by the B.C. Rich Custom Shop. This one-off Mockingbird is a guitar that dreams are made of. The Custom Shop's own Tim Keyes provides us with a step-by-step chronology of the building of this commemorative guitar. From wood selection to custom inlay work and the specification of electronics, this Mockingbird will surely be one for the history books. Remember, one lucky winner will win this guitar at the 29th Annual Dallas Intl. Guitar Festival, presented by Musicians Hotline. Mark your calendar for April 21-23 and make plans for Dallas Market Hall, Dallas, Texas. We'll be there, with the ultimate guitar for the ultimate guitar show. Words simply cannot express our gratitude to the B.C. Rich Custom Shop for building this great commemorative guitar. B.C. Rich Custom Shop does it, with superior talents building superior guitars! See our feature on the creation of this guitar, as told by Tim Keyes, on page 66. B.C. Custom Shop Rocks!

Hope to see you all at the 29th Annual Dallas Intl. Guitar Festival, presented by Musicians Hotline, April 21-23 at Dallas Market Hall. It's the world's oldest and largest guitar show (www.guitarshow.com), proudly presented by yours truly. Bring your family, and make it a weekend you'll never forget. Join us at the world's largest celebration of the guitar. Bring your wives, bring your girlfriends, bring your inflatable date, bring a guitar to trade, register to win our B.C. Rich commemorative Mockingbird. There is so much to hear, and there is so much to see at the world's largest guitar celebration. Remember, life is short, so buy more guitars. ROCK ON!!

Nuff sed . . . .

Trent Salter

Trent Salter / Publisher / 888-247-2009 / trent@musicianshotline.com

Brett Petrusek
Account Executive/Sr. Graphic Designer
612-869-3967
brett@musicianshotline.com

Brooke Hendrickson
Art Director/Graphic Designer
515-574-2257
brooke@musicianshotline.com

Todd Vote
Customer Service/Website Development
515-574-2593
toddv@musicianshotline.com

Demica Reeves
Customer Service/Account Executive
515-574-2299
demica@musicianshotline.com

CONTRIBUTING WRITERS: Andy Anderson, Scott Bearden, Jeff Beasley, Jeff Bober, Gene Baker, Zachary Fjestad, Johnny Hiland, Heath of Boston Guitars, Rick Hogue, Toshi Iseda, R.G. Keen, Larry Meiners, Mike Soldano, Denis Taaffe.
Larry Payne Editing Services writerhead@cs.com

Musicians Hotline is published monthly for performing musicians by performing musicians. Musicians Hotline has a master national database of 205,961 musicians. The list also contains music equipment dealers and retailers, recording studios, production companies and manufacturers. The information and advertising set forth herein has been obtained from sources believed to be reliable and compiled with great care. Gearhead Communications, L.L.C., however, does not warrant complete accuracy of such information and assumes no responsibility for any consequences arising from the use thereof or reliance thereon. Publisher reserves the right to reject or cancel any advertisement or space reservation at any time without notice. Publisher shall not be liable for any costs or damages if for any reason it fails to publish an advertisement. This publication may not be reproduced, in whole or in part, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopied, recorded, or otherwise, without the prior written permission of the publisher.

Subscriptions: Musicians Hotline is published monthly.
Subscription rates: $14.95 (12 issues), $24.95 (24 issues)
Call for Canada, Mexico and foreign subscription rates.
888-247-2009; email address for customer service
trent@musicianshotline.com

Change of Address: Please send new address with Musicians Hotline mailing label. Copyright © 2006. All Rights Reserved. Reproduction in whole or in part without written permission is prohibited. Musicians Hotline is a publication of Gearhead Communications, L.L.C. Musicians Hotline recommends you take appropriate caution before buying items sight unseen. MH is not responsible for misrepresentation of advertisers. We suggest you contact your own attorney, the Better Business Bureau, or appropriate government agencies if you experience a problem.

A Gearhead Communications, L.L.C. Publication
P.O. Box 812 • Fort Dodge, IA 50501
888-247-2009 • (515) 574-2264 • Fax: (515) 574-2217

GEARHEAD COMMUNICATIONS L.L.C.

Trent Salter
President/Publisher

NAMM

Bad Cat®

AMPLIFIER COMPANY

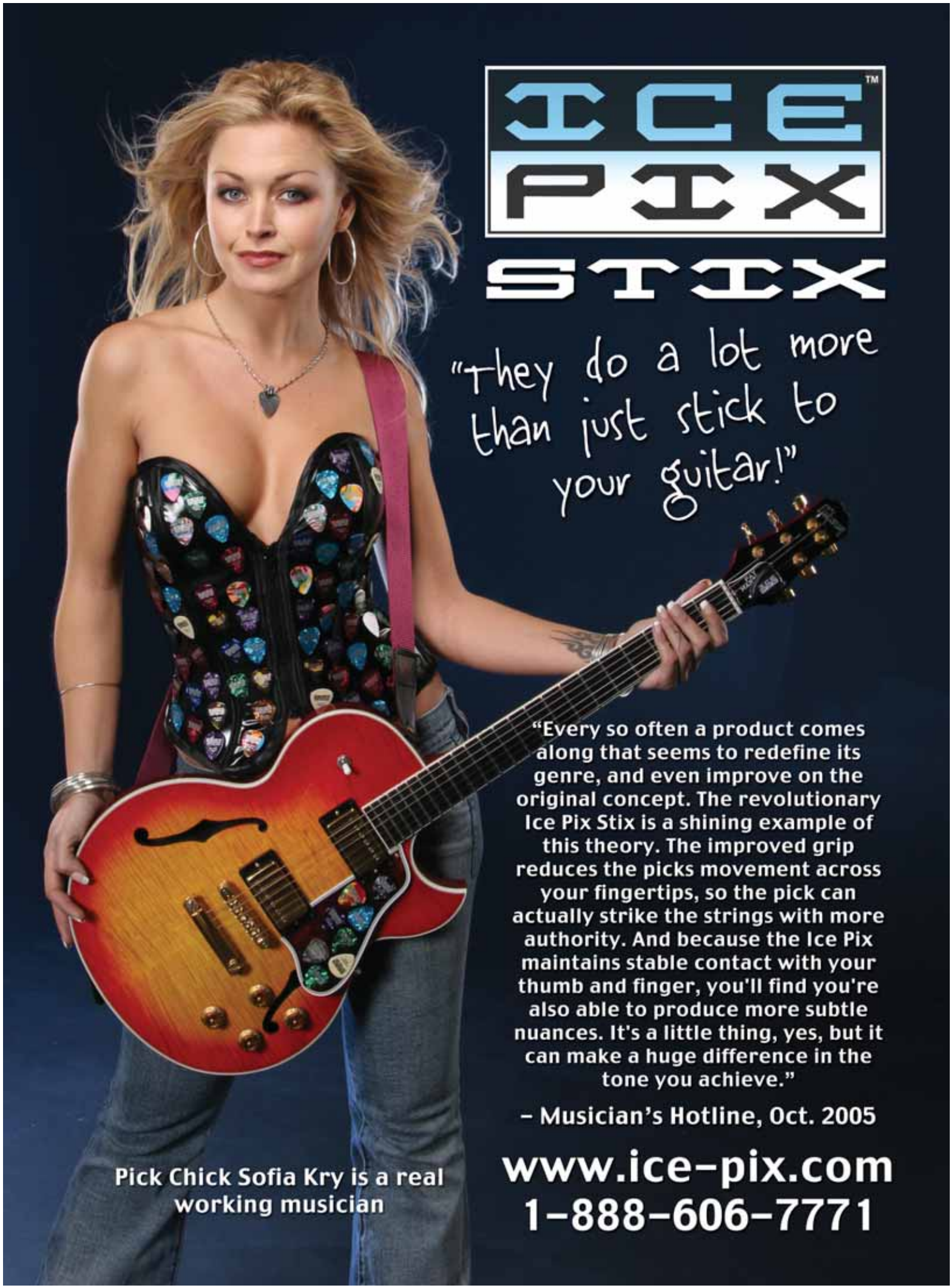
The Ultimate Choice for Classic Sound

20 Watts Class A

Powered By 6V6s

Superior Tone

WWW.BADCATAMPS.COM


ICE PIX STIX
"They do a lot more than just stick to your guitar!"
"Every so often a product comes along that seems to redefine its genre, and even improve on the original concept. The revolutionary Ice Pix Stix is a shining example of this theory. The improved grip reduces the picks movement across your fingertips, so the pick can actually strike the strings with more authority. And because the Ice Pix maintains stable contact with your thumb and finger, you'll find you're also able to produce more subtle nuances. It's a little thing, yes, but it can make a huge difference in the tone you achieve."
- Musician's Hotline, Oct. 2005
www.ice-pix.com
1-888-606-7771
Pick Chick Sofia Kry is a real working musician

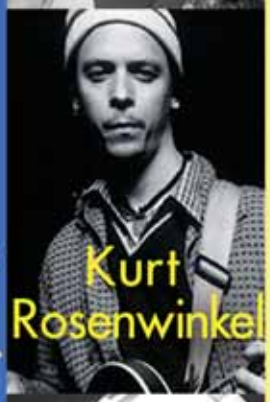
NATIONAL GUITAR WORKSHOP

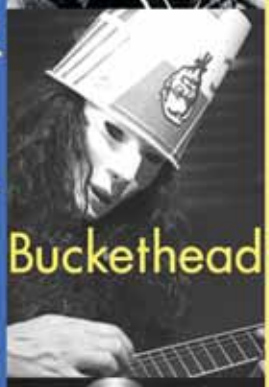
Summer 2006

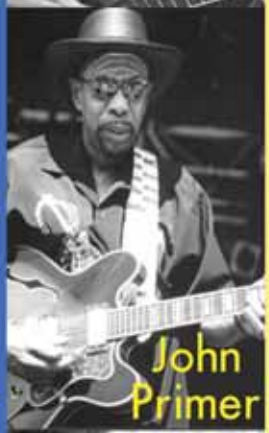
New Milford, CT
Seattle, WA
McLean, VA
Los Angeles, CA
Austin, TX
Nashville, TN
San Francisco, CA
Chicago, IL

Guitar Bass Keyboard Drums Vocal

Rock Blues Jazz Country Acoustic







For a FREE brochure call

1-800-234-6479

www.guitarworkshop.com

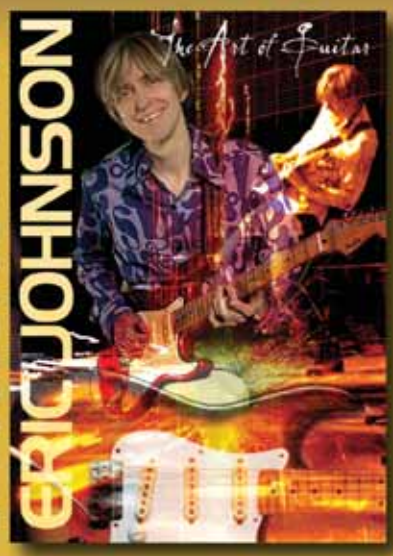
NEW "MUST-SEE" DVDs

DVD VIDEO

ERIC JOHNSON

The Art of Guitar

Eric shares his 10 "must-know" musical concepts in an intimate one-on-one format, covering his perspectives on improvisation, chords, lead guitar, songwriting and much more. This DVD also includes a full band performance of eight never-heard-before songs! Experience the creative realm and mind of one of the world's top guitar talents. 1 hour, 19 minutes.
00320490 DVD.....$34.95



JOE BONAMASSA

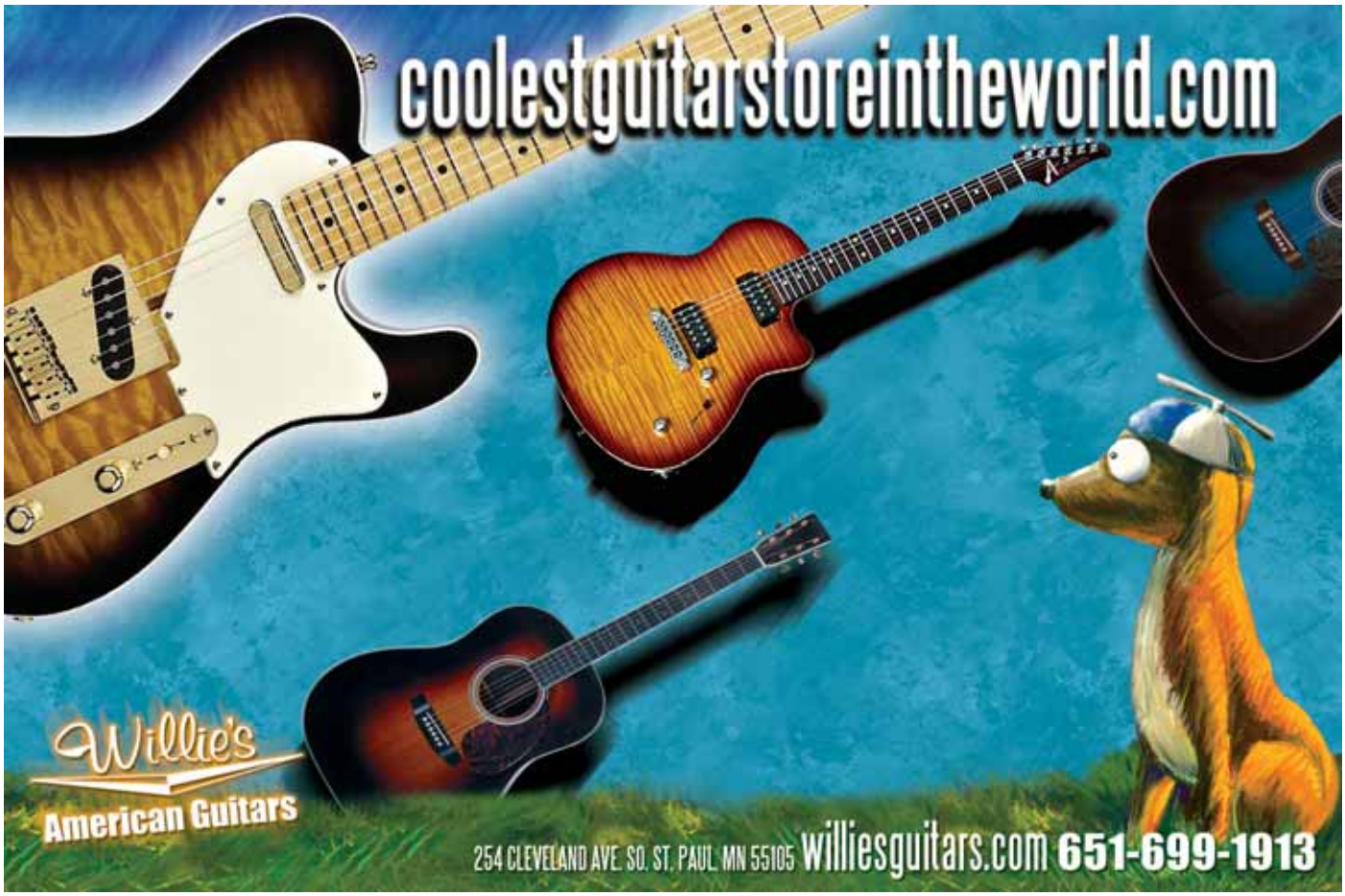
Signature Sounds, Styles & Techniques

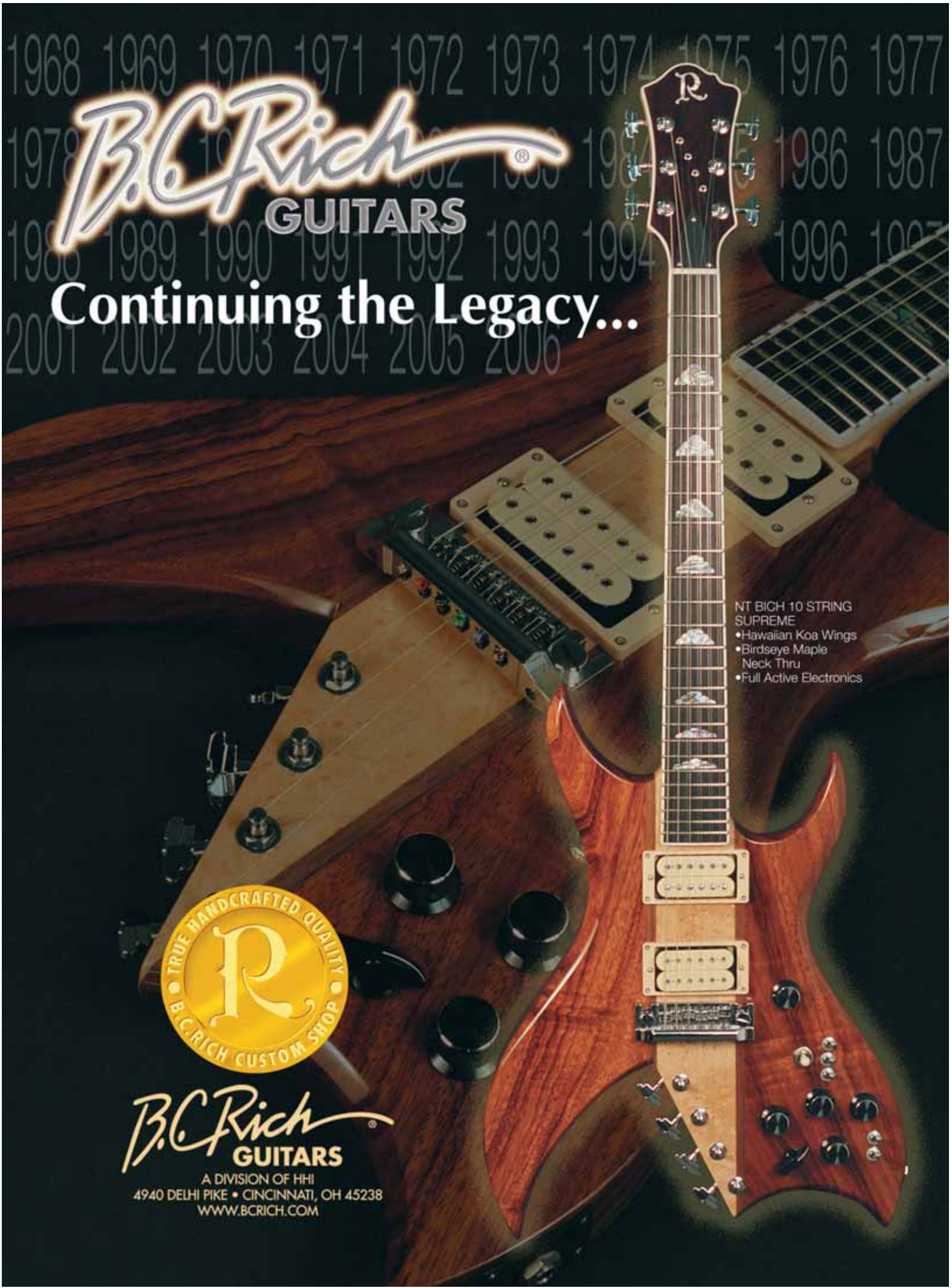
Joe reveals the playing techniques, tips and gear behind his powerhouse blues-rock guitar style. Topics covered include: rhythm, soloing, slide guitar, effects, amps & speakers, and more. Features Strat, Telecaster, and Les Paul guitars. 61 minutes.
00320493 DVD ...$29.95

www.musicdispatch.com

ORDER TODAY! 1-800-637-2852

Mon.-Fri. 9am-9pm, Sat. & Sun. 9am-5pm CST Mention ad code DVD05 Prices, contents and availability subject to change without notice.




B.C.Rich
GUITARS
Continuing the Legacy...
NT BICH 10 STRING
SUPREME
•Hawaiian Koa Wings
•Birdseye Maple
Neck Thru
•Full Active Electronics
TRUE HANDCRAFTED QUALITY
B.C.RICH CUSTOM SHOP
B.C.Rich
GUITARS
A DIVISION OF HHI
4940 DELHI PIKE • CINCINNATI, OH 45238
WWW.BCRICH.COM

MESA
MESA
MESA
ENGINEERING
MESA
ENGINEERING
MESA
ENGINEERING
John's Rig:
(LEFT)
Lone Star Head
2x12 Rectifier Horizontal Cab
4x12 Rectifier Traditional Cab
(RIGHT)
Road King Solo Head
2x12 Rectifier Horizontal Cab
4x12 Rectifier Traditional Cab
JOHN PETRUCCI
DREAM THEATER
Check out John's
new Solo CD,
"Suspended Animation" at
www.johnpetrucci.com.

Twenty Years and Counting....

In 1985, an innovative young guitarist named John Petrucci called in and ordered a Studio Preamp. A serious student from Berklee College of Music, John was fairly unknown at the time. None the less, we were honored he chose us to build his amplifier...as we are whenever anyone comes to Mesa to find their Tone.

Twenty years later John is the foundation of Dream Theater, the premier progressive rock band, and they're burning up stages the world over! We're extremely proud that John has relied on Mesa Amplifiers for two solid decades and we feel a great responsibility to make sure he, and every Mesa player – known or unknown – has Great Tone...every time he plays.

So, to our brother John, we give our most sincere thanks. You are an inspiration to us. You approach your art with the same passion and unwavering devotion that we have for ours. Players like you fuel our fire and keep us tone-dreamin! Cheers!...and we're looking forward to the next twenty years!

DREAM TONE

"When you listen to the amp in one setting, that's one thing. But when you apply yourself to the goal of capturing the inspiration of the first time you fired it up, that's when the versatility of the amp is invaluable. "

"My first experience with Boogie was the Studio Preamp almost 20 years ago. One of the reasons I've stayed with Boogie for all this time is the innovation – there's always a new stage or something new coming out – always changing and evolving. That part totally interests and satisfies the tone chasing side of me. "

Lone Star 100w 1x12 Combo

"One cool thing about any Boogie amp I've ever owned is that the manuals are so cool. I always start by reading the manuals whether its sample settings or the overview of each of the controls – there's nothing in them anywhere that you can't use or that won't give you some insight on how the amp does its best work. "

"I've used the stuff on countless tours – I've had 20 space racks dropped off loading docks and used the rig for the gig that night – completely working – it's built like a tank!!! Tried and true. "

MESA ENGINEERING

1317 Ross St., Petaluma , CA 94954
Ph: 707-778-6565 Fax: 707-765-1503
On the web at www.mesaboogie.com

"One thing I've realized recently is that I've been using Boogies for so long and I started with them at such an early age – the amps have actually shaped my voice and my style on the guitar. The way that I play, the types of things that I go for and the types of inflections and nuances – phrasing details and attitude or whatever it is – has all been heavily influenced by the amplifiers. To me, the amps are instruments – I *play* the amps. "

Send for our 76 Page Color Catalog by sending your name and address to the Petaluma Address (below). And check out our web site for more information about the Mesa Boogie Lone Star and Road King amplifiers.

Road King 2x12 Combo featuring Progressive Linkage™

"THE REDEEMER ALLOWED ME TO GET THE BEST BASS TONE I'VE EVER RECORDED ON TRACKS RECENTLY CUT ON THE GOLDYLOCKS PROJECT.

GUITAR AND BASS NOTE CLARITY, DEFINITION AND PUNCH ARE ALL ENHANCED BY THE REDEEMER.

THIS PRODUCT SHOULD BE USED IN ALL GUITARS AND STUDIOS."

-MICHAEL WAGENER-

WORLD RENOWN PRODUCER / ENGINEER

METALLICA, OZZY OSBOURNE, DOKKEN, MOTLEY CRUE, JANET JACKSON, QUEEN...

WWW.MICHAELWAGENER.COM

IT'S LIKE NOTHING YOU'VE HEARD OR FELT BEFORE.

(615) 884-7520

WWW.CREATIONAUDIOLABS.COM

ELECTRO HAWAIIAN™

"Unbeatable tone, playability and sustain."

25-inch scale
tone-chambered body
custom pickups
Honduraas mahogany
figured koa
nitro lacquer

$875 TO $3200

The **lap steel** revival begins here...

asher
GUITARS & LAP STEELS
asherguitars.com

"My Asher Electro Hawaiian™ sounds amazing... like rich dark velvet with shimmer on top!"

-Cindy Cashdollar

Buy an Asher Guitar and it'll ship for FREE - Anywhere!
877.466.9524 toll free

DIGITAL MUSIC NOTEBOOK

YAMAHA

DOWNLOAD. LEARN. PLAY.

www.digitalmusicnotebook.com

Digital Music Notebook is a multimedia internet service that enables you to preview, purchase, download and print learn-to-play music books and sheet music. From scales to chords to your favorite riffs, Digital Music Notebook is packed with everything you need to master your instrument.

Add accompaniments, record and mix yourself, sing karaoke with friends, learn new techniques - Digital Music Notebook delivers everything you need to bring music alive!

Scorch HAL•LEONARD *The* **Music Sales** *Group*

peterson
StroboStomp
VS-S
Pedal Tuner
100% True Bypass
Strobe Tuner AND Active DI
Buzz Feiten™ Guitar Presets Built-in
At Least 30x More Accurate Than Your Tuner
On Tour... Everywhere!
StroboStomp™
Sweetened TUNINGS
peterson
STROBE TUNERS
Buzz Feiten
tuning system
www.PetersonTuners.com www.StroboStomp.com 708-388-3311

PICK YOUR SOUND.
Whatever you pick, your tone can't go wrong with one or more of the Patriot and Red Coat series of guitar speakers from Eminence. Incorporating both British and American cone technology into speakers that we manufacture in the USA allows us to provide you with virtually any tone you desire — vintage, British or American, clean or dirty, big bass or screaming highs. But don't take our word for it. Pick your sound by visiting an Eminence Tone Center near you.
RED COAT
EMINENCE
MADE IN THE USA
PATRIOT
838 Mulberry Pike
Eminence, KY 40019
502-845-5622
www.eminence.com

10

LINE 6

Musicians Hotline is proud to recognize the ten year anniversary of the company that transformed a generation of musicians to the incredible advancements in tone modeling and digitally enhanced products. That company is Line 6.

From early amp modelers to the revolutionary POD, to the most sophisticated computer recording interfaces. The accomplishments of cutting edge company are simply nothing short of amazing.

As the company celebrates a decade of the industries most significant advancements, we are pleased to bring you this exclusive Anniversary Profile on the first 10 tears of Line 6. We can only imagine what the next 10 years will contribute to Line 6's constant quest to provide musicians with histories most cutting edge tone tools…

Musicians Hotline: As Line 6 celebrates its tenth anniversary this year, tell us about how the company was formed and the vision of the company at that time.

Line6: From 1980 until 1985 I [Marcus Ryle] worked at Oberheim. A few months after I started there, I met a French engineer named Michel Doidic. He had come over from France to work for Oberheim, originally for six months, but he ended up staying on a permanent basis.

Michel and I worked closely together for five years, being the two primary designers of the synthesizers. But by 1985 we'd decided that we wanted to do more then the types of products that Oberheim was focused on. As a result, Michel and I decided to start a company called Fast Forward Designs along with my wife Susan, who would be responsible for much of the business management and logistics of the company while Michel and I worked on product design. From 1985 through 1995 we were a product-design consulting company. Our primary focus was to develop innovative products and learn about new technologies. During those 10 years we were involved in a lot of products for various companies. The best-known name would probably be Alesis. We helped develop about 40 products for Alesis, including the ADAT, Quadraverb and Quadrasynths, the drum machines, and so on. We also did work for Digidesign, including the Samplecell series of products.

We had the chance to learn a lot about digital signal processing during all of this development, but we always had a fascination with the guitar, since Michel is a guitarist as well. Around 1994, we began to believe that there was finally enough DSP power to properly emulate what goes on in a vacuum tube--or a valve--in a guitar amp.

MH: What was the first product offered,and how was that product marketed?

L6: Although we were still consulting for other companies, we started a kind of "private" research project on our own, to see how good it could be and what it could do. That of course led to the introduction of the AxSys 212, our first digital modeling guitar amp. It premiered at the Winter NAMM show of 1996, and started shipping later that year.

MH: As the introduction process started on the aspects of digital modeling, were there early challenges in terms of educating the industry on the benefits of digital technology?

L6: Yes. After all, we're trying to make completely viable musical instrument products that are as respectable as a tube amp in every way, and that can also bring the user a world of new capabilities.

If you can suddenly go through a really wide creative palette of great sounds like you can with the Pod, then it's going to create a lot more freedom than having a closet full of amps and spending weeks going through them with the right mikes and the right room simply to get the sound you think you want.

MH: I can recall my first experience with digital modeling; I believe it was an AxSys 212. I was skeptical to some degree, but once I plugged in I was blown away. Was there a particular time or perhaps a particular product or endorser that really seemed to propel the validity of Line 6's digital modeling?

L6: Pete Anderson, who plays guitar and produces Dwight Yoakum, was an early adopter. In fact, he used one of the very first Flextone combo amps. His interview in Guitar Player, which had a picture of the amp miked in the studio, did a lot to prove that even a vintage fan like Pete could be convinced that digital modeling sounded great. Later, Trent Reznor was the first one to take the Pod out on the road DI'd to the PA for his "Fragile" tour. He used two of them MIDI'd together to layer multiple sounds live. Of course, now he uses the Vetta II, which can do two amps plus multiple effects all at once.

1999: POD

2001:Vetta combo

2003:Variax 700

For a full Line 6 product timeline please vist:

LINE6.COM

Company Profile LINE6

By Trent Salter

MH: Are there misconceptions of digital modeling you feel are incorrect and would like to clarify?

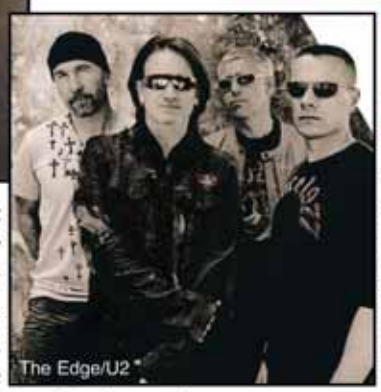
L6: There is no reason to believe that digital can't do everything that an analog circuit can. Without any disrespect to a valve amp, it's an electronic circuit; it isn't organic by nature. An electric guitar puts out a voltage, and a valve amp--obviously quite by accident originally--happens to distort the signal in a way that is musically really great and pleasing. However, it's still an electronic circuit. It's certainly appropriate to argue whether or not an individual thinks we've captured all the nuances or learned enough to do what we do, but there's no real reason why the digital process itself can't completely replicate and ultimately surpass what a tube can do.

Trent Reznor

Dave Mustaine

MH: In 2003, Line 6 continued to push the envelope by moving beyond amplification modeling and into stringed-instrument modeling with the introduction of the Variax guitar. Tell us how this technology was developed and the intense research that went in to the product.

L6: We knew our sounds would have to be amazingly accurate in order to satisfy the needs of discriminating guitarists, so we began an intensive research project into the physics of the guitar. We systematically examined every factor that contributes to a guitar's tone, and developed ways to measure the complex interactions of vibrating strings, resonant bodies and magnetic pickups. More importantly, we developed ways to capture these interactions mathematically so that we could get the same sounds from our guitar. As we refined our measuring and modeling techniques, we began working on a new, powerful hardware platform that could deliver our shockingly accurate sounds. The Variax needed to have less noise than a standard humbucker, the ability to switch sounds in the fraction of a second that it takes to slap a pickup selector switch to the next position, and the ability to be powered in various ways. Most importantly, it had to perform so seamlessly that you would forget it's even there. ?


The Edge/U2

We auditioned an amazing array of vintage instruments to find the ones with the most distinctive voices and personalities. We applied our painstaking measurement techniques to these specimens, and then refined our models while constantly referring back to the originals for accuracy. When the model reached the point of not only sounding like the original but also being as much fun to play, it was done.

MH: Today, the industry has more than overcome any misconceptions it had regarding digital modeling technology, and now it certainly embraces digital. This is evidenced by the big-time artists who endorse the products. Tell us about the relationships with the artists, and more importantly, the custom products currently being developed for today's top artists.

L6: Line 6 has always been about helping the musician find his or her sound. Here are two recent stories: The Edge's longtime guitar tech, Dallas Schoo, tracked down Line 6's Tim Godwin (Artist Relations) to talk about the latest U2 project titled, How to Dismantle an Atomic Bomb. During that meeting, Schoo explained to Jeorge Tripps (Senior Product Manager/Stompboxes) and Godwin just how much the Edge had used

the DM4 Distortion Modeler stompbox. The Edge didn't just use a DM4, he ended up using 11 DM4's during the recording of the record. Why? Once the Edge came up with a tone for a song, it was stored in one of the four preset locations for later use on an overdub or a tour.

So, rather than erase tones when they used up all four user-programmable presets, the Edge and Schoo just kept buying more of them as the recording progressed. With U2 getting ready for a tour, Schoo needed to find a solution to carrying around the 11 DM4 stompboxes they had with all of the tones from the record. Schoo was wondering if a rackmount version with program memory and MIDI could be built in the same format as the Filter Pro and Mod Pro studio modelers. A custom Distortion Pro was made for The Edge, and it has been on tour with him since.

"Thank you, Line 6, for sorting me out with a rackmount version of my DM4 stompbox . . . . It sounds great, and I know I'll be using it a lot come the next tour. (I still love the stompbox though!") - The Edge

Dave Mustaine – Megadeth:
We're currently developing an amp with Megadeth guitarist and frontman Dave Mustaine. He was looking for a way to make a single amp that could do what his old previous amp-and-effects rig could do. This single amp has four of his favorite sounds, from clean to our insane high-gain sound, plus effects including delays that can spill over from patch to patch. This will all be built into a racked amp head that he can take on tour.

MH: Tell us a bit about the Line 6 facility. How many employees are currently with the company, and how do you keep manufacturing and quality control as the top priorities?

L6: Line 6 is headquartered in Agoura Hills, California. Currently we have a presence in over 60 countries worldwide, with offices in California, the United Kingdom and China. In just under seven years, Line 6 has grown from an original team of 10 to over 200 employees.

The manufacturing charter for Line

6 is to deliver quality product on time at the lowest possible cost to our customers. We emphasize quality from the beginning of product design, using concurrent techniques in engineering and manufacturing. Line 6 adheres to a strict process for testing in manufacture, and for the quality of out-going product.

Line 6 is currently led by a top-notch executive staff. Tell us a bit about the executive team and their contributions to the company. Full bios are contained on the page: http://www.line6.com/company/executiveTeam/

MH: "Cutting-edge" is certainly an extreme understatement for Line 6 when it comes to research and development. What do you feel has been your most significant product innovation over the ten-year history of the company?

L6: We are really pleased when a product, such as the Pod or other things we've done, becomes very successful. That shows the validation of the work we've put into it; that "art." The success of a product like the Pod enables us to fund research into modeling guitars, for instance. That was another project that started as an unknown, because again it started with research into whether it could be done or not. The main thing that drives the research and the company is passion for music and the products that help create it.

MH: In closing, congratulations on the tenth anniversary of Line 6. It's truly is a milestone to be proud of. What can we expect over the next 10 years, and to what do you attribute the overwhelming success of the company's first decade?

L6: The success of Line 6 has been a direct result of the people we have here. We have so many great musicians inside the company, and so many people who are really interested in making a difference in how the new tools can change the lives of other musicians and help in the creative process.

It's this internal high standard and momentum for developing products that drives Line 6. As music and technology change, we hope to be right there, if not ahead of the curve. We want to empower musicians with tools that inspire creativity, and we hope to do that for decades to come.

Line 6
29901 Agoura Road
Agoura Hills, CA 91301-2513
818-575-3600
www.line6.com

The Importance of Management (Johnny Hiland's Manager Speaks Out)

As an artist in today's music world, I never hesitate to talk about the massive importance of having the best manager to suit your goals, personality and style of music.

Mac Wilson started managing me in 2002. I remember our first meeting as if it happened yesterday. First Mac and I became friends, picking guitar together. It has been awesome to know my manager first as a friend, and it has helped me a great deal. Over the last four-and-a-half years, I've had the opportunity to grow as an artist in the guitar market, and I've watched Mac build a strong foundation for my career.

He has worked diligently on the foundations with such things as product endorsements, articles in trade magazines, high-profile performances, the development of an audio educational series, and creating teaching opportunities for me at major music schools across the country. All this was initially done as part of a management plan to build a strong fan base, especially among guitar players. Ultimately, those efforts led to my signing with Favored Nations Entertainment in 2003. I spent two years working on my performance and writing styles before releasing my first CD, the self-titled Johnny Hiland. Mac has kept me very busy. He has helped me to grow, and he continues to help me become the artist I've always wanted to be.

This article is for all you aspiring talents out there. Managers are so important, but they always seem to be "behind the curtain" or "backstage," handling all the necessary steps in making the career happen. So, I've put together a number of questions for Mac, knowing he'll put you on the right path in choosing the right management. Trust me, after reading this you might even be inspired to actually become an artist manager. I sure have learned a great deal from Mac, and I'm proud to have him as my manager. He has been a blessing in my career, and now I want his knowledge to be a blessing for you too.

JH: What made you decide to study music-business management in college?

MW: Being a former performer I was fascinated with the workings of the entertainment industry, so I wanted to make the move to the business side of the industry. I had a burning desire to learn as much as possible, and I realized a music-related business degree was the fastest way for me to obtain a wealth of knowledge. Additionally, I noticed many of the Music Row executives in Nashville were graduates of Belmont or Middle Tennessee State University, so I dove in!

JH: What colleges did you attend, and what degrees did you earn?

MW: I attended and earned an associate's degree in the arts at South Plains College, in Levelland, TX. Additionally, I attended Belmont University in Nashville studying music business. I graduated with honors from Middle Tennessee State University in 1998, earning a bachelor's degree in recording industry management.

JH: So what do you look for in an artist?

MW: First and foremost, I look for someone who's uniquely gifted. In addition to raw talent, they must meet the requirements of what I call the "complete package," which include 1) top-level talent, 2) great communication skills, 3) positive attitude and dedication, and 4) focused clarity of purpose. Raw talent is what might attract me to an artist. Of course there has to be skill, but there must also be an identifiable uniqueness to the artist's music. Assuming the basics of raw talent are there, the ability to communicate well is important both on and off stage. The artist must be able to move well, speak confidently, exhibit enthusiasm and maintain great eye contact (with the exception of Johnny, being legally blind). In short, the artist must be able to relate well to the audience, fans and media. People have to buy into you first, before they buy into your music.

The third requirement I look for in the aspiring artist is the level of dedication, which can make or break a career. The artist must consider that it takes a small army of industry professionals and fans to move a career forward. Industry professionals include managers, booking agents, publicists, music writers, label staff, independent record promoters, DJ's, endorsers, etc. Any perceived weakness—particularly a lack of dedication and respect--can spell disaster for the young artist's career. Remember, all these professionals depend on the rising success of your career as a means to earn a living. Also, remember that there are many emerging artists who are ready, willing and able to take your place.

Finally, I look for someone with a burning desire to succeed. That person has clarity of purpose, a willingness to overcome all obstacles and the commitment to doing whatever it takes to succeed. That person must be willing and able to take direction, work tirelessly and stay focused on career growth.

JH: How do managers help prepare the artist for a successful career?

MW: To prepare a talented artist for a career, the manager must provide guidance through the initial steps of three ongoing processes: attitude check, self-evaluation and image development.

A good attitude is crucial to success. Beyond the aspect of raw talent, attitude can make or break the new artist's career. (My response to the previous question has more to say about attitude). Having passed the attitude test, the next step is an intense self-evaluation of one's career capacity. To establish a clear picture of the aspiring artist's actual goals, I start with the "blue sky" question: "If you could accomplish anything you wanted without boundaries in the music industry, what would that look like?" I encourage the artist to describe this in detail. It's crucial that you know what you want to accomplish in your career.

Next, I ask the artist to perform what the music business refers to as a "S.W.O.T." analysis. The artist evaluates and actually lists his or her "strengths," "weaknesses," "opportunities," and "threats." I have the artist perform the S.W.O.T. in order to help achieve the "blue sky" objectives. This analysis must be an honest and fearless evaluation. No stone can be left unturned.

Once the artist clearly knows who or what might be standing in the way of achieving their dream, I can help him or her to see what kinds of changes should be made. After all, change requires commitment. The artist must be willing to go past, under, over or through all obstacles in order to reach the goal.

Part of this process is developing a management plan that will enable us to achieve the artist's objectives. Within this plan you set long- and short-term obtainable goals, keeping in mind you need to be flexible enough to make adjustments as the career develops.

The next step is to develop a distinct, recognizable image. It's crucial that this image relates to the music. Building on the artist's image, a basic promotional package is developed, consisting of a three-song demo, publicity photo, a one-sheet bio, a website and, if possible, an electronic press kit. Image development is an ongoing process that ensures consistency in presentation by branding the artist's image in photographs, advertisements, posters and interviews.

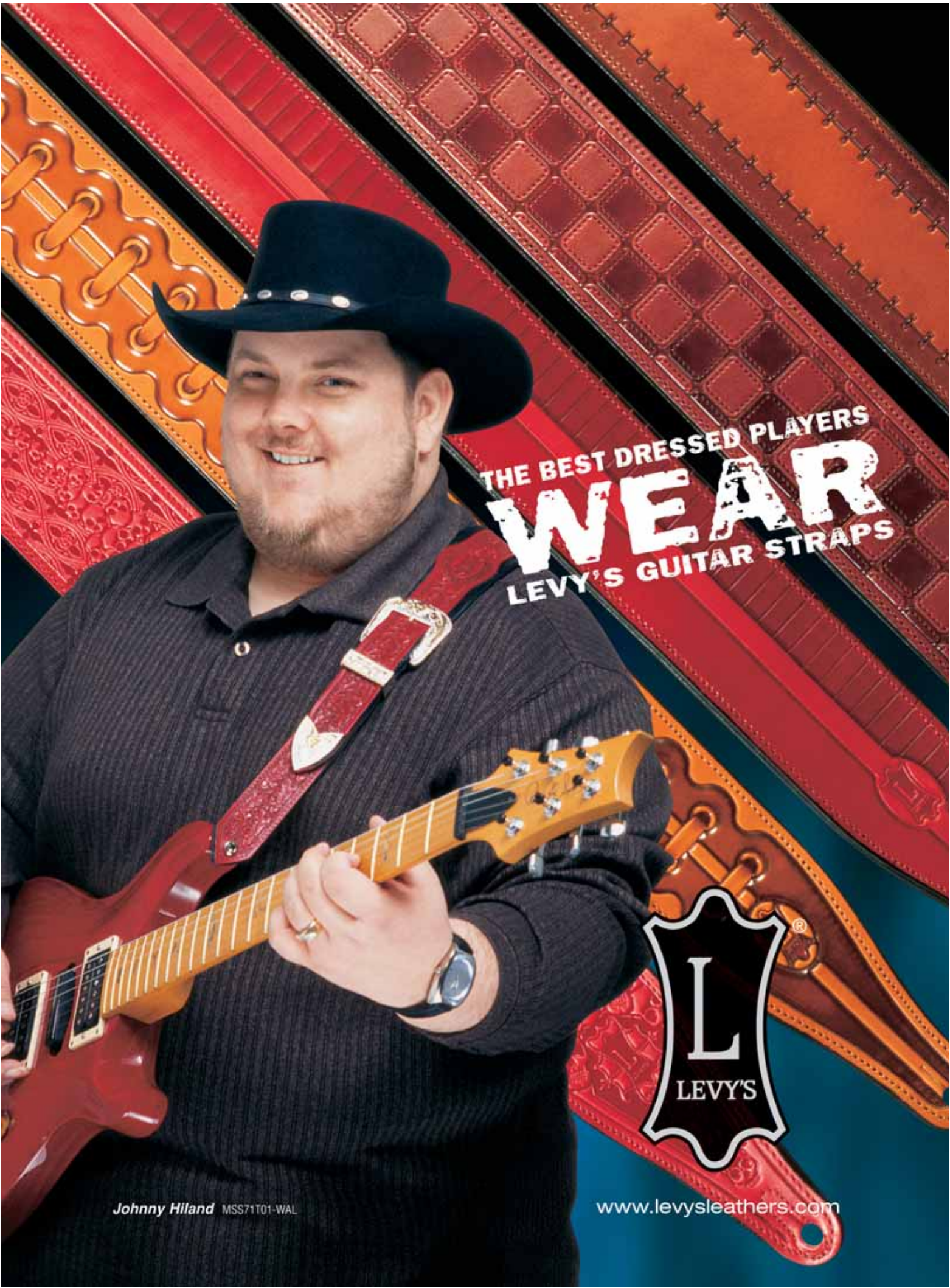
While the processes of an attitude check, self-evaluation, management plan and image development are essential steps in preparing the artist for a career, these processes also require ongoing attention.

JH: How should management help the artist juggle his or her personal and professional lives?

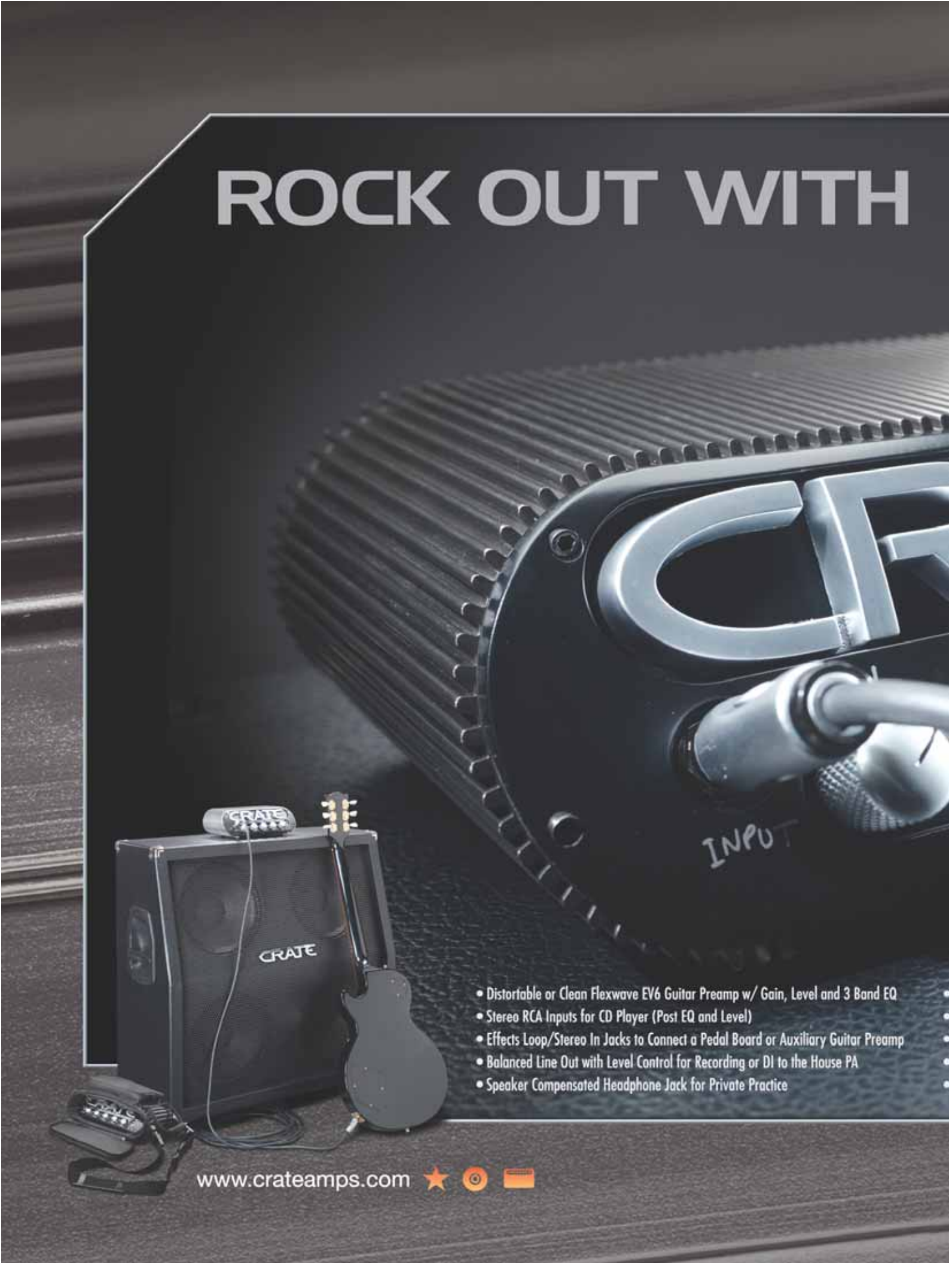
M W: It's very important that the artist makes their family and friends aware of what is involved in developing a career. It's crucial to have support from family and friends in order to maintain proper career focus, so as not to let personal life compromise career development or vice versa. It's important they complement one another. The artist must have total support at home for the intense focus required to develop as an emerging artist. An artist's individual day can easily be 12-14 hours, and the calendar isn't always under the person's control. Basically, there has to be a strength and flexibility at home so that the artist doesn't feel torn between the career life and the home life.

[To be continued. –Ed.]

Johnny Hiland
Guitar Player Extrodinare
www.johnnyhiland.com


THE BEST DRESSED PLAYERS
WEAR
LEVY'S GUITAR STRAPS
L
LEVY'S
Johnny Hiland MSS71T01-WAL
www.levysleathers.com

ROCK OUT WITH



- Distortable or Clean Flexwave EV6 Guitar Preamp w/ Gain, Level and 3 Band EQ
- Stereo RCA Inputs for CD Player (Post EQ and Level)
- Effects Loop/Stereo In Jacks to Connect a Pedal Board or Auxiliary Guitar Preamp
- Balanced Line Out with Level Control for Recording or DI to the House PA
- Speaker Compensated Headphone Jack for Private Practice

www.crateamps.com

YOUR BLOCK OUT

Introducing the new **Crate PowerBlock** stereo guitar head. The CPB150 packs 150 watts RMS of rugged power into a compact, 4.6 lb. package. There is nothing else like the PowerBlock. Use it as your main amp, with a pedal board, off-board preamp or as a rock-solid backup to your current rig. You'll never want to go to another gig without it.

Actual Size.

- Includes Padded Gig Bag w/ Shoulder Strap
- Switch Mode Power Supply Automatically Adapts to Worldwide Voltage Use
- Stereo or Mono Operation (75 Watts Per Side Stereo, 150 Watts Mono Bridge)
- Suitable for Guitar, Bass, Keyboard or Electronic Drums
- 5 Year Transferrable Warranty

CRATE POWER BLOCK

crate your own sound

© Copyright 2005 Crate Amplifiers. All rights reserved.

Budda Amplification Superdrive 45

By Brett Petrusek

Okay, so I was at the winter NAMM Show and stopped in at the Budda booth just to take a peek. Of course, I don't really dig firing up amps at trade shows. There are just too many volume restrictions, and chaos always ensues when hundreds of people are trying everything out at the same time. But the boys at Budda seemed so proud of their new bad boy, and they simply insisted that I plug in for a minute. For me, there's a defining moment when I plug in to an amplifier and I just know. It happens about thirty-five seconds in, and a couple of knob spins later, if it feels good at that point, I know the amp will have a lot to offer. That is, if I get some time to really explore it. Well, the Superdrive 45 hit it for me right away. I asked the guys at Budda to send the little KT66 monster in for a review.

Knock Knock, I'm the Superdrive 45

The Budda box showed up, proudly bearing the purple logo that heralds the name. I popped it open. Laying on top of the head was a swanky colorful Girl-T, a friendly introductory letter, a footswitch packed in its own box, and form-fitted black packing material. Why am I telling you about this? It's obvious to me that these guys take pride in their craft, and that they want the buying experience to be perfect. And it's nice to see a company care as much about their presentation as they do the product.

Features
45 watts
2 KT66 power tubes
Treble, Mid, and Bass controls
Rhythm volume, Master volume
Pull-bright on Rhythm volume
Drive control
2 channels: Rhythm and Hi-Gain
SelectableTube/Solid-State Rectifier Switching
Effects loop
Slave out
Pull/Modern Mid EQ function
Multiple speaker outs
4/8/16-ohm selector switch

Time to Rock It!

Rather than be totally clinical, I decided to simply be a guitar player. I took the 45 to rehearsal, quickly dialed it in and ran through the set with my band. This is the true test for me, and where I tapped into the real beauty of this 45-watt model and its dual-KT66 power-tube configuration. I play hard rock, so there's no hiding the fact that I love high gain. At times I go for modern, heavy, drop-tuned and scooped sounds . . . as long as the tone stays audible. To me, it's all about the amp's response to your hands and your playing. I like playing through a circuit that's responsive and pure enough to let me sound like me. The Superdrive 45 is all of that. If the harmonic complexities and dynamics are there, preamp gain becomes secondary.

It's all about feel and comfort. I started right out of the gate by opening this puppy up and driving the hell out of the tubes while in the Rhythm channel. I toggled back and forth between the solid-state and tube rectifier modes. There's a noticeable difference with low-end tightness. I preferred the dimensional aspects of the tube mode, where the sound was a bit more open. I pulled out the Mid control to make the shift to "Modern," in the Drive channel and easily found a sweet spot. I moved to normal channel for a crunchy rythm sound and we kicked into a song. The headroom was noticeable right away, and as they say, this amp has teeth! This channel is very capable of sparkly vintage-style clean tones, and the Bright pull-switch can definitely enhance the ride. When it came time for a solo, I hit the Drive channel. Single notes were thick and rich, cutting through the mix over the band with some really nice harmonic overtones. The 45 is very honest, though. If you miss a note you'll know it, and so will your band. I like this particular quality of the Superdrive 45, since it pushes you to improve and stay on top of your game. The Drive channel was a nice surprise. It worked really well for modern, aggressive rhythm tones, and I used this mode for most of the evening.

Cool factor

A few days later I spent some time working with the amp without a full band, and was again convinced that it was a winner. With versatility like this, you can go from sparkly clean to blues to hard rock to modern, scooped high gain. Keep in mind that my idea of "high gain" is a Bogner Uberschall, an Ecstasy or a Diezel Herbert. This baby doesn't get that nasty, but its overall responsiveness and pure amp tone allowed me to feel very comfortable without all the preamp gain. One of the most impressive aspects of this amp is its versatility. There's no doubt that it was inspired by the infamous JTM 45, with that pair of KT66's. It starts out in that realm, but it'll easily go much further into other tonal and stylistic territories. To put it simply, this amp rocks. The Budda Superdrive 45 growled its way to a gold "M" rating.

MUSICIANS HOTLINE

Retail Price: $2495.00
Street: $1996.00
budda.com

get yer ya ya's out!

Variable Power
Consistent Sound

MOD amps

www.MODAMPS.com

THE HOLLYWOOD
Vintage
Guitar Center
COLLECTION
www.vintageguitars.net

The Hollywood Vintage Collection
7425 Sunset Blvd., Hollywood, CA 90046
Vintage Room: 323.874.2302 Store: 323.874.1060 Fax: 323.969.9783
Email: guitar@vintageguitars.net

Guitars piling up on you? Is your wife starting to get on your case? Need to remodel the kitchen? Time to put the kids through college?

Do you need to let a few things go?

Well, give The Burst Brothers a call, Dave Belzer and Drew Berlin...

They can help lighten your load.

And if you're in town, drop by and visit the Hollywood Vintage Room soon!
Or visit our website at:

www.vintageguitars.net.

Intense Guitar

Toshi Iseda

Sweep Arpeggio Inversions

Toshi Iseda, considered the #1 guitar instructor in the Midwest, is an Alumnus of the prestigious Berklee College of Music and the American Conservatory of Music. Toshi has been featured in Guitar Player, Guitar World and Guitar/Guitar One magazines. A former instructor at the National Guitar Workshop and former instructor at the American Institute of Guitar. Iseda is endorsed by/endorses 12 major musical manufactures and is a voting member of the National Academy of Recording Arts & Sciences (the GRAMMYS). He has shared the stage with such guitarist as Edward Van Halen, Zakk Wylde, Mark Tremonti, Nuno Bettencourt, Tony MacAlpine and others. www.TOSHIISEDA.com (c) 2006 Toshi Iseda!

Hey, folks. Thanks for tuning in, and welcome to another installment of "Intense Guitar"! I'm writing this on the plane on the way back from doing a few clinics in Spain. To all the people who came out, "Thank you!! I'll see you next year!" Also, thanks for all those who've e-mailed me regarding topics for the column, some of whom have even offered constructive criticism. Keep in mind that I can be reached by e-mailing Toshi@TOSHIISEDA.com or intseguitr@aol.com. I love hearing from you, and I welcome the chance to hear any ideas you have for future columns!

This month I'll be short on talk so we can jump right into the topic. You'll need some practice time. :-) And speaking of practice, this month I'd like to go over a few arpeggios. Now, in the past we've gone over some arpeggio shapes that used alternate picking, which is great for getting that aspect of your technique down pat. This month, however, I'd like to address a few shapes you can use to "sweep" with. You can alternate these as well, but they're also more conducive to sweeping than other arpeggio shapes we've gone over. First, let's recap what an arpeggio is, shall we?

An arpeggio is a "broken chord." In other words, it's a chord played one note at a time. There are as many arpeggios as there are chords -- which makes sense, seeing as though an arpeggio is a chord. There are many different ways to play them too. You can alternate-pick them (as mentioned before), you can finger-tap them (a la Van Halen's "Eruption"), you can fingerpick them, and you can sweep or "rake" them.

Certain shapes are more conducive to sweeping than others are. There are some I like that are pretty cool for this kind of playing. Some of these fingerings will also include hammer-on's and pull-off's so that the patterns can be executed properly. What I'd like to do here is give you a few shapes and ideas other than the typical sweep patterns used by many players. You might have seen these patterns or even used some of them in your playing, but I thought I'd try to give you some new ideas.

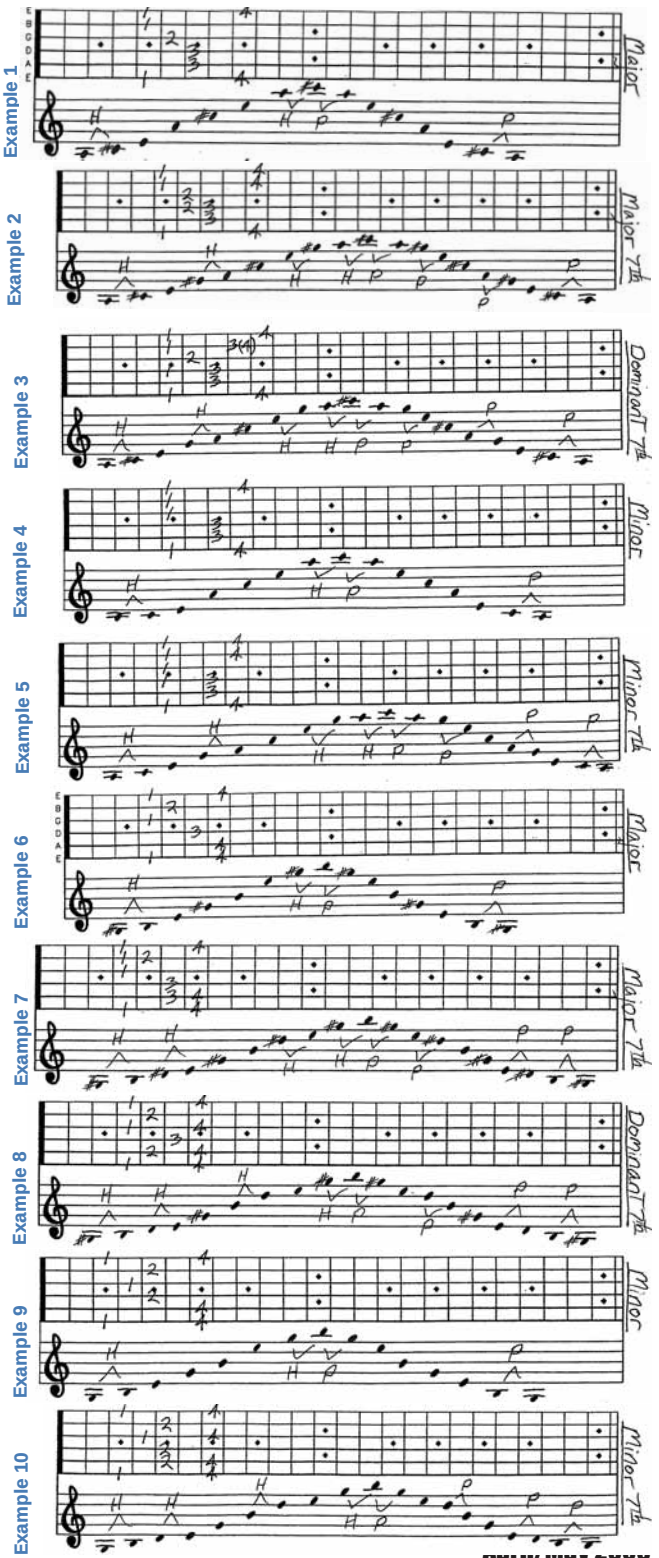
Some of the guys who've mastered sweep arpeggios are Frank Gamble, Tony MacAlpine, Vinnie Moore, Paul Gilbert, John Petrucci, Jason Becker and Yngwie Malmsteen. I believe Yngwie was the first guy I personally heard using them, and at that time I asked my guitar teacher what they were. That's probably how it was with a lot of guitarists.

The essence of the sweep arpeggio is the right-hand technique. You're using one stroke to "sweep" across the strings in a downward motion as the arpeggio ascends, followed by an upward stroke as the arpeggio descends. The key here, though, is the synchronization you achieve between the left and right hands. To do that you must practice picking exercises. Funny, huh? There are totally different techniques that complement each other.

The important thing to do is realize that whenever there is more than one note on a string, when ascending you hammer on and use pull-off's when descending. The first five shapes are the root note, A. So, they'd be A major, A major seventh, A dominant seventh, A minor and A minor seventh. These all start on the A note. Now the next five shapes are first-inversion sweep arpeggios. That means we're now starting on the third of the arpeggio, not the root. For ease of recognition we'll play these in the same area of the fretboard. So, our first-inversion arpeggios are E major, E major seventh, E dominant seventh, E minor and E minor seventh.

Most of the guitarists I've seen use sweep arpeggios have based them on the root. Knowing a few inversions of these "basic" arpeggios should really broaden your ability to use them. It's also cool because they really add color to what otherwise might be your "typical" arpeggio shapes.

Okay, that'll get you started on sweep arpeggios! Next month we'll tackle second- and third-inversion arpeggios. Good luck, and until then, be sure to get in some practice. As always, "Who Dares Wins"!!



THE 29TH ANNUAL
DALLAS INTERNATIONAL GUITAR FESTIVAL

Presented by Musicians

DALLAS MARKET HALL - APRIL 21, 22, 23, 2006

The Dallas Guitar Show we all know and love, made even better.

FESTIVAL STYLE PERFORMANCES WITH SPONTANEOUS, ONCE IN A LIFETIME JAMS.

Johnny Hiland, Johnny A, Rick Derringer, Ed King (Lynyrd Skynyrd), Gary Hoey, George Lynch, Junior Brown, Phil Keaggy & Glass Harp, PRS Band featuring Bugs Henderson, Jimmy Wallace & The Stratoblasters, Andy Timmons, Rocky Athas, Jerry Donahue (Hellecasters), Dangerous Dan Toler, Non Profit Prophets (Tommy Shannon, Uncle John Turner), Greg Martin (Kentucky Headhunters), Rick Vito (Fleetwood Mac, Bob Seger), Jamie Oldaker (Eric Clapton), Tracy Guns (Guns 'n Roses, LA Guns), F5 (David Ellefson / Megadeath), Deconstruct, Maylee Thomas, Buddy Whittington (John Mayall), Terry Glaze (Pantera, Lord Tracy)

- ★ GUITAR SHOW EXHIBITS
- ★ MUSICFEST
- ★ DRUM WORLD II

Show details and booth applications at:
WWW.GUITARSHOW.COM

For Sponsorship opporunities contact Eric Terry at:
eterry@xelerate.net

Continually check our website for updates to the 2006 artist line-up

Guitar Center · Fender · Blue Book Publication, Inc. · Gibson · Peavey · PRS Paul Reed Smith Guitars · Musicians · Dallas International Guitar Festival · Drum World

If you've been brainwashed into thinking that you have to pay BIG BUCKS for GREAT SOUND...

THINK AGAIN

www.georgels.com

George L's

SINCE 1978

jimmy wallace guitars

QUALITY GUARANTEED

THERE'S JUST NO SUBSTITUTE FOR THE PERFECT GUITAR.

With a career spanning nearly 30 years, Jimmy Wallace is one of the world's foremost authorities on guitars; vintage or otherwise. From classic models to today's new favorites, your guitar might be closer than you think.

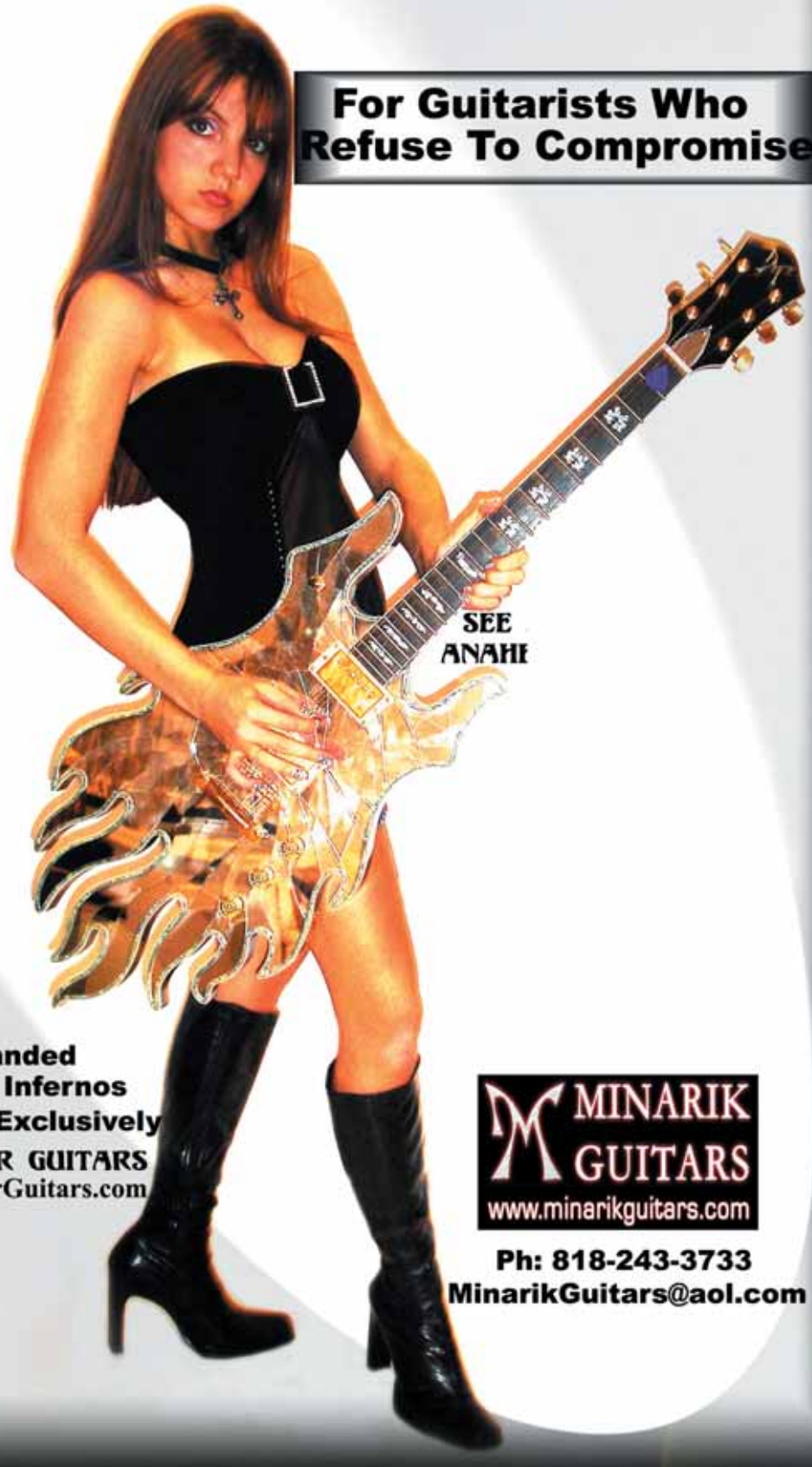
JimmyWallaceGuitars.com
Authorized James Tyler Dealer

– WE BUY COLLECTIONS –

WWW.GUITARSHOW.COM

MIRRORBALL INFERNO

For Guitarists Who Refuse To Compromise



Left-Handed Mirrorball Infernos Available Exclusively At SINISTER GUITARS
www.SinisterGuitars.com

MINARIK GUITARS
www.minarikguitars.com

Ph: 818-243-3733
MinarikGuitars@aol.com

Bare Knuckle Pickups

Hand wound in the UK

Miracle Man

Humbucker

Straight talking attitude,
colossal power and trademark harmonics.

The Guitar Cellar (Colorado) Tel:303-444-2101
Solid Body Guitar (Minnesota)Tel: 763-783-0080
SIS (California) Tel:1-818-445-6172
Music Toyz.com (Falmouth) Tel: 1-207-878-1722

www.bareknucklepickups.co.uk

FRETTED/LESS®

INNOVATION, TRADITION, INFINITE EXPRESSION. *Available at solidbodyguitar.com*

U.S. Patent Number: 5,025,696

The Height Of Perfection

The Surface of the fretless section is elevated to keep proper scale, allowing for perfect intonation and a liquid playing feel. Fretted/Less offers a variety of tones, vibrato, legato-staccato, slapping-tapping, sliding and grinding at the touch of your fingers. All instruments are Handmade in the USA. Available in four, five, and six string models, with a plethora of exotic hardwoods and custom options. Unleash your creativity with the ultimate instrument of infinite expression. To learn more about the Fretted/less Bass and other fine products and services visit our website:

www.brownsguitarfactory.com

BGF Brown's Guitar Factory®

651-455-6379

Worlds Largest Guitar Store

ED ROMAN Guitars Las Vegas

NEVADA

6000 Guitars & Basses

On-Site Full Custom Shop

WWW.EDROMANGUITARS.COM

Biggest & Best Online Guitar Resource
We Carry Every Major Brand

Paul Crook

Paul Crook Rockingbird

JET
Fender
Parker
Jackson
Quicksilver
Rickenbacker
Pearlcaster
McPherson
D'Angelico
Centurion
Rainsong
Martin
Tacoma
Ibanez
Gretsch
BC Rich
Dean
Gibson
Alembic
Guild
Turner
Benedetto
Cordoba
Larrivee
Triggs
Sukop
J. Frog
Ken Smith
D'Aquisto
Dell'Arte
Loriente
Mosrite
Baker
Pedulla
Traben
Babicz
Charvel
Modulus
Spector
Surine
Zeta
Zon

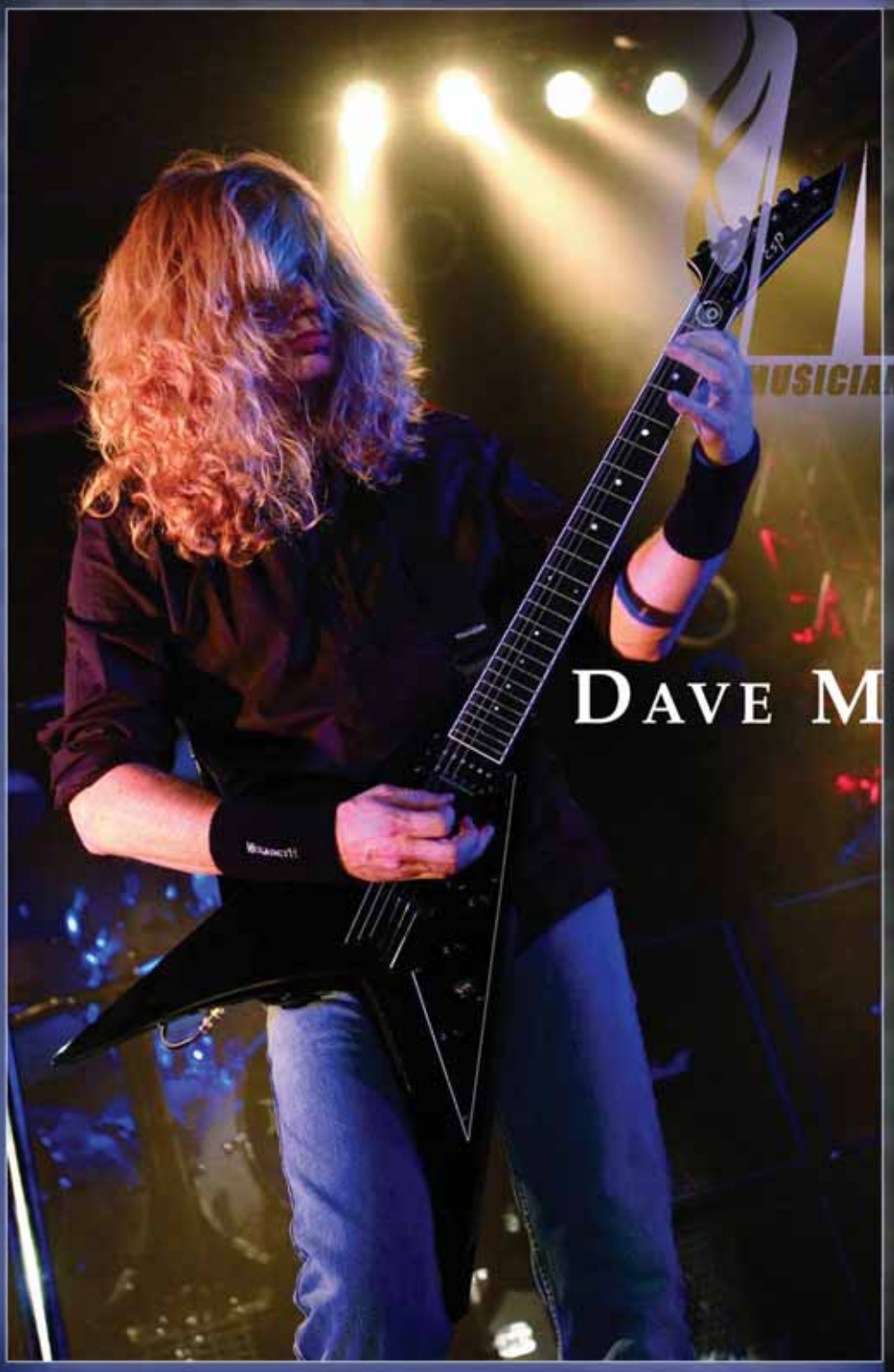
PRS
Lace
Schon
Seagull
Brian May
Abstract
Veillette
Eastman
Ovation
Garrison
NS Design
Jerry Jones
Tanglewood
Michael Kelly

RVC
Suhr
Variax
Kramer
Ovation
Curbow
Stromberg
Moonstone
Paul Reed Smith
Steinberger
Renaissance
McNaught
Fernandes
Blueridge
Phantom
Warwick
Warrior
Zemaitis
Traveler
Ramirez
Hofner
Alvarez
Gitane
Taylor
Hamer
Wayne
Bolin
Jaros
Rand
Luna
OLP

(702) 798-4995

4631 Dean Martin Dr., Las Vegas, NV 89103

We Love Trade-Ins + New and Used + Always Buying



MUSICIANS HOTLINE

Dave Mustaine

ARTIST INTERVIEW

By Brett Petrusek

With a highly successful summer tour, a new comprehensive DVD release and plans under way for a new studio release, Megadeth's Dave Mustaine proudly walks the killing road donning his metal crown. Dave's unique voice and signature crushing guitar sound has played a major role in forging the sound and culture of metal as we know it. Dave also knows that the guitar is capable of doing so much more than just strumming chords tuned down to C. Welcome to the interview...

MUSICIANS HOTLINE: Dave, first I have to say that I am a longtime fan of your musical work. You're one of those artists who can play or sing a single note and are immediately identified by your unique signature. We have a lot to cover, though, since Megadeth has been very, very busy. So, let's start with a bit of the basics. Please tell us a bit about some of your early influences and where you draw your inspiration from currently.

DAVE MUSTAINE: As a kid, the music I liked was the British Invasion: the Beatles, the Who, Led Zeppelin, stuff like that. As far as my guitar playing, it came from the new wave of British heavy metal: Diamond Head, Motorhead, Merciful Fate, Judas Priest, UFO. AC/DC could even arguably be part of the new wave of British heavy metal, but I doubt people would agree with that. My current inspiration comes from mostly personal experiences.

MEGADETH

MH: The "Gigantour" summer tour was very successful. Tell us about some of the highlights or any special memorable moments you'd like to share.

DM: We've got all the highlights and special moments documented in the Gigantour DVD, which should be available soon. That's going to be the best storyteller of how it was and what it was like. There were good moments. I think probably one of the most fun things was playing baseball, but that's not really music-related. There was a lot of hanging out and stuff that went on with a lot of the other bands. Obviously from where I was sitting, with my job for the festival, I didn't get a lot of time to hang out with anybody, but everybody seemed to have a good time.

MH: Tell us about the Dubai Desert Festival.

"THERE WERE FLAGS FROM MANY DIFFERENT NATIONS, AND T-SHIRTS FROM ALMOST ALL OF THE MEGADETH ERAS."

DM: I learned a lot about Dubai, and the people were really interesting because the population has come from all over. I don't know how many of my peers have gone over there, but these fans were ready! There were flags from many different nations, and t-shirts from almost all of the Megadeth eras. It felt like I was playing to friends in a place that was just about anywhere in the world.

MH: Has your approach to touring changed over the years?

DM: I think the crew that I have right now has made it much easier for us to travel. In the beginning, you get what you can afford. The old saying you get what you pay for is very true. I've been really fortunate a lot of times with my crew. I've had guys that I couldn't really afford who've worked for less than they deserved. There have also been times when the people I've paid were pretty much not worth it. New bands hire people they can afford or who are

Artist Interview DAVE MUSTAINE

By Brett Petrusek

liars that say they're going to do something they can't. I can ascribe to somebody having faith in himself and saying, "You know, I've never done it, but I'll give it a hell of a try." But if you say you've done something and you haven't, you put all these people and their significant others, and potentially their children (if there are any involved) at risk, because it's the security of the tour. Not necessarily the physical security but the well-being of the tour.

MH: Dave, as you may know, our readers are serious gearheads. I was just checking out the Axxion, your latest ESP signature model, and I also read up on your new Seymour Duncan Live Wire "Dave Mustaine Model" pickups. Still, you've always had a ferocious yet pleasing guitar sound. How do you go about finding your ultimate tone? Has your approach changed over the years? Are there any select toys you're touring or recording with lately that excite you?

DM: How do I get my tone? I'm patient. I use the [Rocktron] Prophesy rackmount unit. I'm currently using Marshall EL34 100/100 Dual Monoblock heads. The new Seymour Duncan Signature pickups are just like the old pickups I used, only they have a little more headroom to them. These go to 11.

"HOW DO I GET MY TONE? I'M PATIENT."

MH: You've just released "Arsenal Of Megadeth," a new comprehensive two-disc DVD collection containing 32 previously unreleased clips. This must give you quite a strong sense of accomplishment, seeing such an amazing body of work come together. What was this process like for you?

DM: It's been a labor of love. It's taken a long time. It's good to finally have all that stuff out, because you know, the record company spent a lot for the "Tout Le Monde" video and it never got played. Talk about taking one in the chops! And there were some other videos that, during that era--you know, when video directors could charge that kind of money . . . . They still can for big productions, but face it: MTV doesn't really play

metal music videos enough to warrant spending that kind of money on them.

MH: Tell us a bit about the new lineup and what it's like working with them in the studio. Please give us a taste of what to expect.

DM: I haven't worked in the studio with James [LoMenzo] yet, or Shawn [Dover]. We've only worked together live. Glen, I've worked with in the studio, and he is brilliant. Shawn and Glen and James and I have worked on pre-production, which is pretty easy because the guys are pretty easygoing. It's just that they have all this talent and they need to have somebody bring it into focus. As for the new release, I think the fans will be happy with it.

MH: How do you feel about the current musical climate?

DM: I don't really listen to a lot of other music when I'm getting ready to write a record, and I've been so busy over the last year or so that I really haven't had a chance to sit down and listen to anybody. From what I've seen, though, guitar is starting to make a comeback where people are starting to play it a little bit more than the just the rhythm of the song. They're starting to do some solo stuff, which is great, because the guitar is so capable of doing so much more than just strumming some chords tuned down to C.

MH: What else can we look forward to from you in the future?

DM: Obviously more, but I don't know what yet.

"THE NEW SEYMOUR DUNCAN SIGNATURE PICKUPS ARE JUST LIKE THE OLD PICKUPS I USED, ONLY THEY HAVE A LITTLE MORE HEADROOM TO THEM. THESE GO TO 11."

MEGADETH.COM

Larry Meiners

Serious Guitar Collector

A Tale of Two Markets

"It was the best of times, it was the worst of times" . . . except for a couple of American-made collectibles markets, where it's pretty much the best of times. How many markets will have very few significant corrections over the course of several decades? Another market has some similarities to collectible guitars but predates it by more than 80 years. Can you name it? Hint: Winchester, Remington and Colt face Gibson, Fender and Martin at the OK Collectors Corral. Answer: Guns.

I wondered which other markets might provide clues as to the behavior of the vintage guitar market. After a bit of research it seemed the old-gun market was an interesting choice. To provide you with a glimpse into the market for collectible guns and attempt to understand any parallels to old guitars, I spoke with Steve Fjestad, publisher of Blue Book Publications, a Minneapolis corporation "specializing in source information, including up-to-date pricing for the firearms, music and billiards/pool cue industries." Steve's "Blue Book of Gun Values" has sold nearly a million copies. The man knows guns, the market and most of the leading collectors of firearms.

Mr. Fjestad said the major difference between guns and guitars has to do with government regulations regarding the sale and use of guns. Both markets are considered Americana, and the major buyers are mostly from the U.S. Gun collecting has been a passion for many in this country since the late 1800s, and by 1880 C.F. Martin had already built many fine guitars. However, it would be another 50 years or so until the Martin Co. built its now-classic 14-fret dreadnought models. It would be about 70 years after gun collecting was firmly established before Leo Fender would build his black-guard Telecaster and Ted McCarty at Gibson would market the Les Paul Model. By the time the guitars of the Golden Era were being introduced, the Winchester and Remington rifles and Colt single-action pistols were established among the most sought-after collectibles.

The gun and guitar markets both have about two dozen (or fewer) top-tier models that are in great demand and command very high prices. As I understand Steve's gun data, there are more gun models priced in excess of $100,000.00 compared to guitar models at that level, but the longevity of the gun market and change in value of the U.S. dollar over time play a part in the disparity between the two disciplines. Both markets have seen similar percentages of price increases over the last 10 years, particularly with respect to the best examples.

Steve said the gun market has not seen many significant corrections but has gone through several periods of flat-pricing. He said the pricing of vintage guns began to accelerate dramatically in the early 1990s due to well-attended gun auctions. Established auction houses raised the awareness of old guns among potential collectors, including wealthy individuals. This is similar to the rapid price appreciation in the guitar market during the last six years with the proliferation of classic guitars on the Internet, specifically eBay.

Steve says the market for the finest old guns is currently very strong, and that the best examples sometimes sell above established market prices. He says that many new buyers to the market tend to be wealthy but are armed with less history and knowledge of the guns than avid collectors of a decade or more ago. Furthermore, the majority of gun collectors are men. The best guns were bought years ago and now are mostly resold at auctions.

History is interesting to study but tells us little about the future for our guitar market. Enjoy these "best of times."

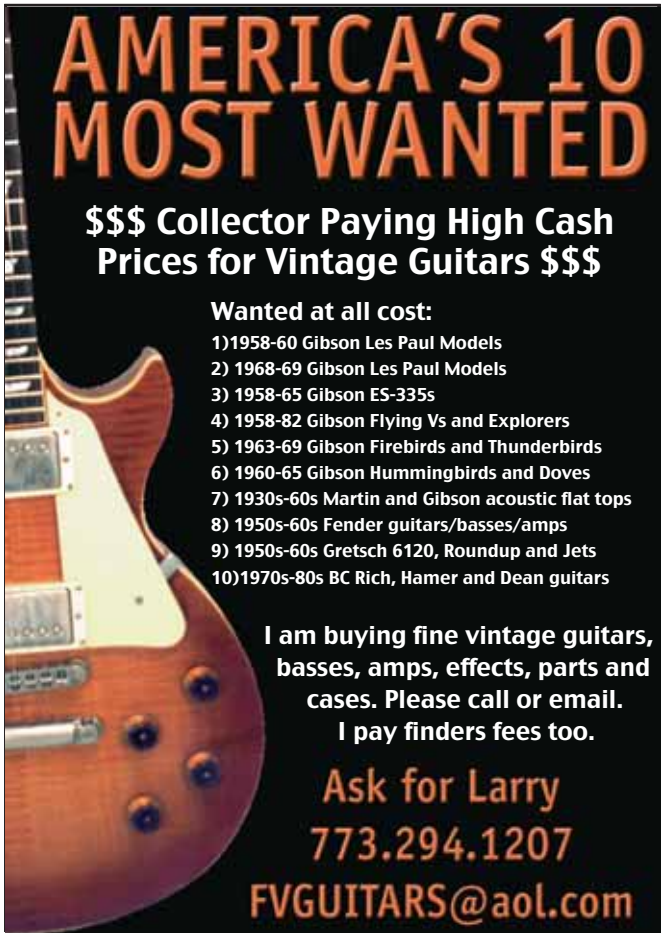
Note: "It was the best of times, it was the worst of times" is quoted from the classic "A Tale of Two Cities," by Charles Dickens. Mr. Meiners is a contributing editor to the "Blue Book of Electric Guitar Values."

About Larry...

Larry Meiners writes this column for Musicians Hotline Magazine and is the author of the Gibson Flying "V" and Gibson Shipment Totals books as well as the audio CD book for instrument collectors, Live! At The Guitar Show.

Larry's books are available at:
Blue Book Publications, 1-800-877-4867, www.bluebookinc.com
Elderly Instruments, 1-888-473-5810, www.elderly.com
JK Lutherie, 1-800-344-8880, www.jklutherie.com
Music Time (Charles Dumont), 1-800-932-0824, www.musictime.com
For more information please visit: www.flyingvintage.com
Email Larry at: flyingvintage@aol.com

Flying Vintage and The Serious Guitar Collector are trade names of Larry Meiners. All content herein may not be reproduced or copied whatsoever without written permission of Larry Meiners.
Copyright (c) 2006 Larry Meiners *All Rights Reserved*


AMERICA'S 10 MOST WANTED
$$$ Collector Paying High Cash Prices for Vintage Guitars $$$
Wanted at all cost:
1)1958-60 Gibson Les Paul Models
2) 1968-69 Gibson Les Paul Models
3) 1958-65 Gibson ES-335s
4) 1958-82 Gibson Flying Vs and Explorers
5) 1963-69 Gibson Firebirds and Thunderbirds
6) 1960-65 Gibson Hummingbirds and Doves
7) 1930s-60s Martin and Gibson acoustic flat tops
8) 1950s-60s Fender guitars/basses/amps
9) 1950s-60s Gretsch 6120, Roundup and Jets
10)1970s-80s BC Rich, Hamer and Dean guitars
I am buying fine vintage guitars, basses, amps, effects, parts and cases. Please call or email.
I pay finders fees too.
Ask for Larry
773.294.1207
FVGUITARS@aol.com

Love is an individual thing.

When you fall for a gorgeous guitar or bass, you fall for the individual instrument, not just the design. That's why Private Reserve lets you ogle the actual premium instruments we sell, including the serial numbers, photographed from every angle.

When you shop with us, there is zero pressure to buy. You can call our expert tech if you want and get a hands-on description, but there will be no hard sell. Your spectacular new instrument will arrive free of showroom wear and you'll have 45 risk-free days to be sure it's true love.

Private Reserve – premium guitars and basses as individual as your passion.

PRIVATE RESERVE GUITARS.COM

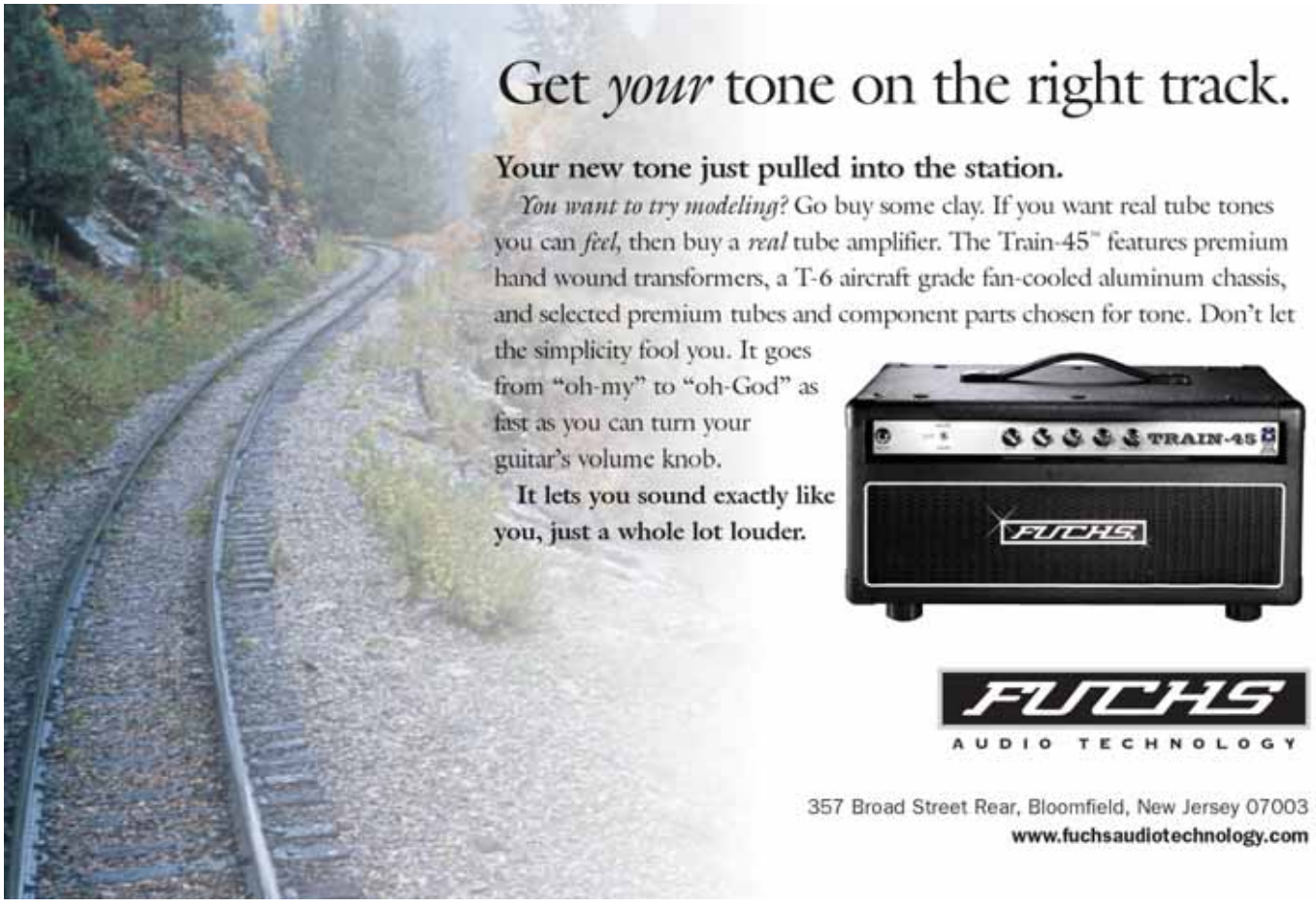
1-877-737-3781

Source Code: MHFC

©2006 Musician's Friend, Inc.

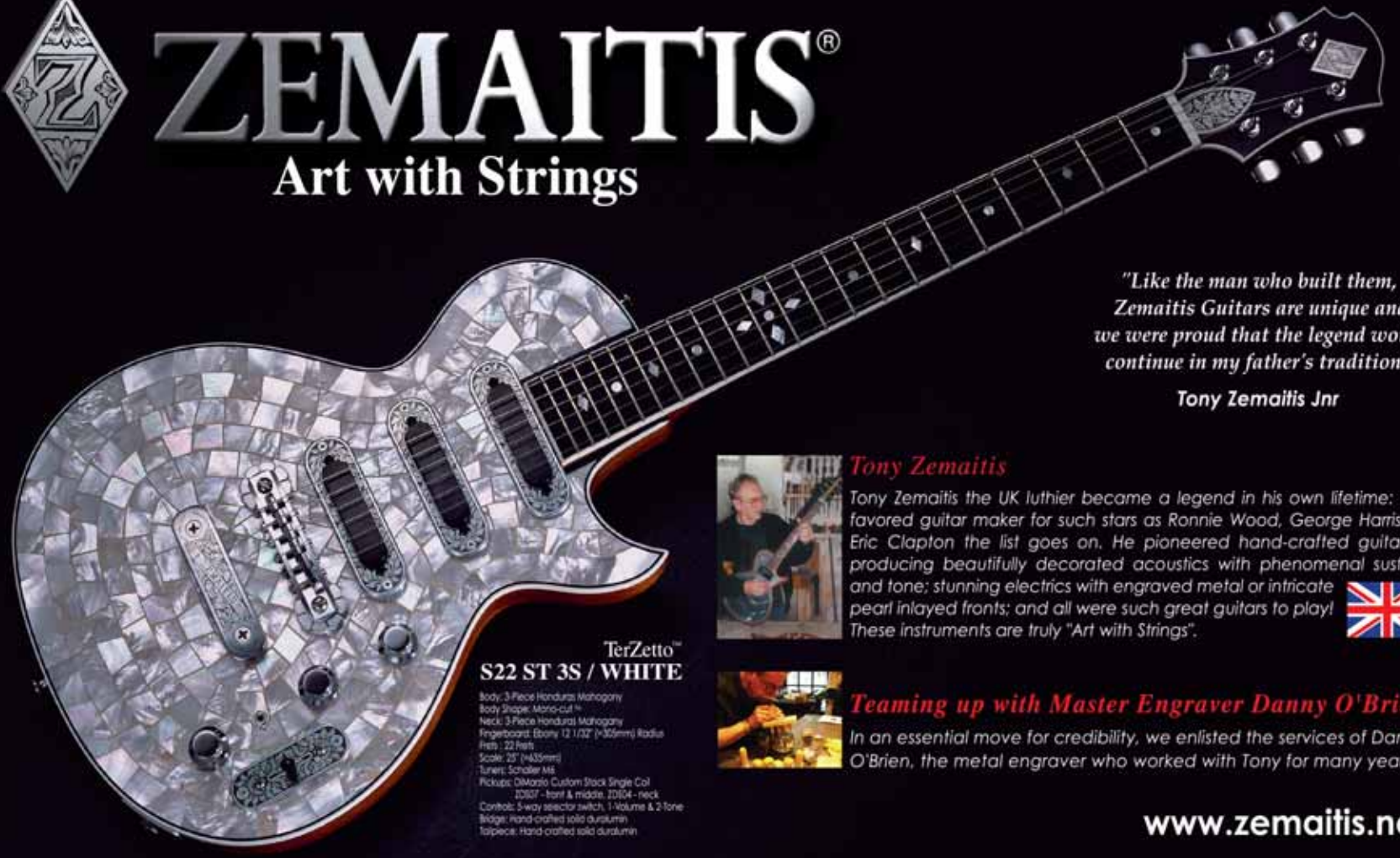
WELCOME
TO YOUR NEXT ADDICTION™
Moody
PHOTO: TRACY VALLEU MODEL: ALLISON SUTER (OWNER)
MOODYLEATHER.COM

FROM THE GARAGE
TO THE
WORLD STAGE
AND BACK
pedaltrain jr
PROSTAGEGEAR
Check out our 6 new models
for 2006 at www.pedaltrain.com
pedaltrain
pro
216 19th Avenue North • Nashville, TN 37203 • ph 615.327.4291
jc@pedaltrain.com • www.pedaltrain.com • www.prostagegear.com


Get your tone on the right track.
Your new tone just pulled into the station.
You want to try modeling? Go buy some clay. If you want real tube tones you can feel, then buy a real tube amplifier. The Train-45™ features premium hand wound transformers, a T-6 aircraft grade fan-cooled aluminum chassis, and selected premium tubes and component parts chosen for tone. Don't let the simplicity fool you. It goes from "oh-my" to "oh-God" as fast as you can turn your guitar's volume knob.
It lets you sound exactly like you, just a whole lot louder.
TRAIN-45
FUCHS
FUCHS
AUDIO TECHNOLOGY
357 Broad Street Rear, Bloomfield, New Jersey 07003
www.fuchsaudiotechnology.com

ZEMAITIS®

Art with Strings



"Like the man who built them, Zemaitis Guitars are unique and we were proud that the legend would continue in my father's tradition."

Tony Zemaitis Jnr

Tony Zemaitis

Tony Zemaitis the UK luthier became a legend in his own lifetime: the favored guitar maker for such stars as Ronnie Wood, George Harrison, Eric Clapton the list goes on. He pioneered hand-crafted guitars - producing beautifully decorated acoustics with phenomenal sustain and tone; stunning electrics with engraved metal or intricate pearl inlayed fronts; and all were such great guitars to play! These instruments are truly "Art with Strings".

Teaming up with Master Engraver Danny O'Brien

In an essential move for credibility, we enlisted the services of Danny O'Brien, the metal engraver who worked with Tony for many years.

TerZetto™

S22 ST 3S / WHITE

Body: 3-Piece Honduras Mahogany
Body Shape: Mono-cut™
Neck: 3-Piece Honduras Mahogany
Fingerboard: Ebony 12 1/32" (=305mm) Radius
Frets : 22 Frets
Scale: 25" (=635mm)
Tuners: Schaller M6
Pickups: DiMarzio Custom Stock Single Coil
DS507 - front & middle, DS604 - neck
Controls: 5-way selector switch, 1-Volume & 2-Tone
Bridge: Hand-crafted solid duralumin
Tailpiece: Hand-crafted solid duralumin

www.zemaitis.net

Contact info:

Mesa/Boogie Hollywood Los Angels, CA
TEL-323-883-9090 www.mesaboogiehollywood.com

Wild West Guitars Riverside, CA
TEL-951-369-7888 www.wildwestguitars.com

Gulf Coast Guitars Englewood, FL
TEL-941-474-1214 http://guitars.net

Miami Vintage Guitars, Miami FL
TEL-305 275 2895 www.miamivintageguitars.net

Midtown Music Decatur, GA
TEL-404-325-0515 www.midtownmusic.com

Dan's Guitars Honolulu, HI
TEL-808-942-2900 www.dansguitars.com

Maken' Music Chicago, IL
TEL-312-455-1970 www.makenmusic.com

Willcutt Guitars Lexington, KY
TEL-859-276-0675 www.willcuttguitars.com

Music Toyz Falmouth, ME
TEL-207-878-1722 www.musictoyz.com

Eddie's Guitars St. Louis, MO
TEL-314-781-7500 www.eddiesguitars.com

Ed Roman's Guitars Las Vegas, NV
TEL-702-798-4995 www.edromanguitars.com

The Music Zoo Little Neck, NY
TEL- 718-631-9292 www.themusiczoo.com

Rudy's Music New York, NY
TEL-212-391-1699 www.rudysmusic.com

Fuller's Vintage Guitar Houston, TX
TEL-713-880-2188 www.fullersguitar.com

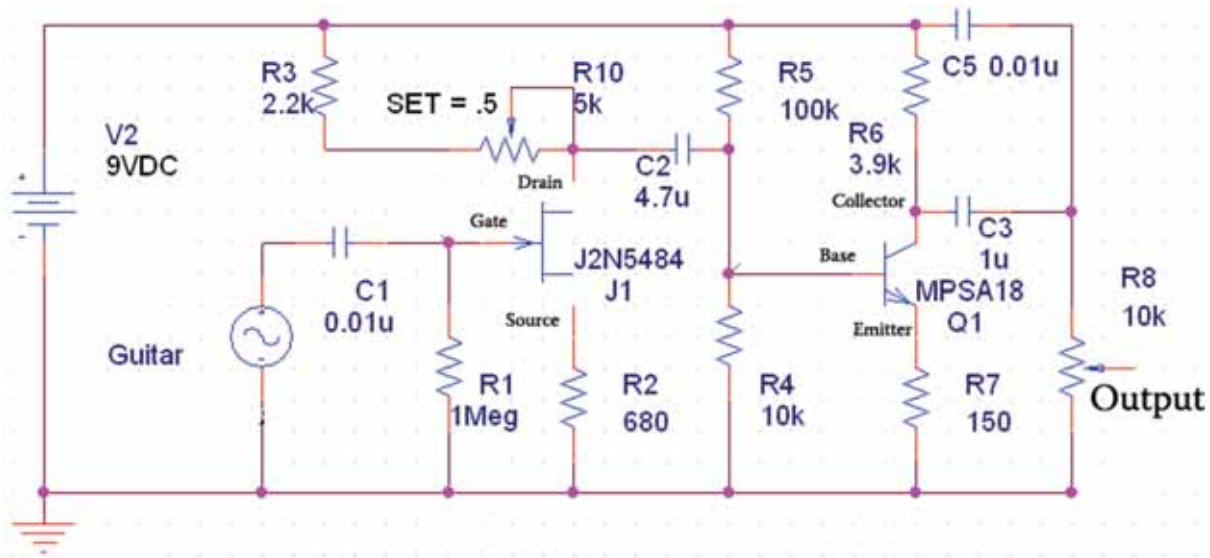
Dealer Inquires are welcome.

Robert Keeley

JFET & BJT BOOSTER

Howdy Circuit Builders!

This is a simple booster that you can easily throw in a TS9 pedal and use a DPDT or 3PDT switch to enable it. This design uses a JFET and a BJT to give you a tube sound, high input impedance and plenty of gain, class A circuit, you know, all the buzz words! It is also fun to tweak or mod this circuit in numerous ways that we'll talk about. You can use it as a stand-alone unit as well.



The first stage is very similar to what I use in our Katana Boost pedal. This has a gain control of sorts. Potentiometer R10 is to set the Rd value so that Vd is about 4.5 volts. It will offer you enough control to get a cleaner tone or more distortion. If you want more flexibility you can use a 10K pot instead. Resistor R3 is to make sure you don't connect the Drain of the JFET to the power supply directly. R1 sets the input impedance and C1 bypasses DC voltages as well as form a high pass filter. Select a larger cap value to allow more bass through. You can also use C2 to fine tune your bass response. If the bass response sounds too mushy I might try lowering C1 first, experiment with what works with your favorite axe.

I used lower value resistors in this example and the current draw is a bit more the 2mA. It is easy however to increase R2, 3, 4, 5, 6, 7 to get the current down below 1mA. Watch the polarity of C2, the positive side of the cap goes to the drain of the JFET, the negative side to the base of the BJT. You can use a 2.2uF here as it will still provide nice bass response even below 50 Hz. The 4.7uF cap was just something I had handy.

The BJT transistor is great for the voltage gain it provides since the JFET doesn't provide much, just a nice tone and input impedance. The capacitor C5 does a nice job of filtering out high-end harshness. Try increasing the value if you want a little less distortion or softer tone. You can also use a cap from the drain to the gate on the JFET to create some negative feedback which will reduce distortion. Or, have fun with a pair of diodes connected in parallel but opposite directions to change the distortion type.

I put this circuit in a TS9 pedal right before the output jack. Just remove the wire that goes to the jack and take it to the input of this booster, the 10K volume control R8, will easily fit into a TS9 pedal as well.

Robert Keeley, BSEE
www.rkfx.com

PG Music • 804-B Jericho Turnpike • New Hyde Park, NY 11040
Open 6 Days a Week • Please Call for Store Hours
1-866-505-GEEK (4335)

Small Bricks Build Big Walls

By: Rock Clouser
of the B.C. Rich Custom Shop

Other than being legendary guitar players, what do Van Halen, Vaughan, May, Gilmour, Atkins and Scholz have in common? Answer: nothing, except that they all developed their own original, instantly recognizable tone and style. However, to be an artist directly copying anyone else's tone is not very artistic. You might say it all has been done, yet year after year new artists emerge who are instantly recognizable because of their undeniable, unmistakable tone.

Many guitar legends credit many influences, yet it's the combination of these influences that creates their unique style and tone. However, I'll leave the player influences for another time and instead explore other, more concrete tone factors that you might not have considered. I'll give suggestions for tonal experimentation to develop what sounds like no one other than yourself! Remember, there are no right answers when it comes to tone. Hopefully though, I'll leave you with some building blocks to create your "own tone." Many of these topics could be entire articles. Let's start at the wall and work back to the player.

Amp

The amp is definitely one of your most important pieces of gear. There are many excellent brands of amps on the market, whether tube, solid state or hybrid. Each amp style has its own tonal fingerprint, so choose carefully. There are positive and negative aspects to all amp styles. Remember too, there are vintage and new amps to choose from, so it's worth visiting a few stores and checking out several models. Consider in advance what it is you're looking for tonally and feature-wise, and focus on finding the amp that delivers.

Speakers and cabinet construction

Along with the amp, consider speakers and cabinet qualities. What wattage of speaker do you require? Are you looking for a warm, breaking distortion tone or a crystal-clear bell tone? Are you a 4x12 cabinet player looking to move lots of air, or maybe more oriented toward a 2x12 cab with a mic mounted nice and tight? Do you prefer an open-back, combo-style amp sound or a closed-back sound? Naturally, solid wood cabinets have greater resonance and better overall tone than most particle-board types. And how are the ports and baffles arranged? All these features affect your tone. Remember, speakers and cabinets are the sounding board that broadcast what you put into them, so again you'll want to choose carefully.

Cables

Why purchase the best amp and speakers and then plug into it with a horrible cable? It probably goes without saying, but don't cut corners when purchasing cables. After all, your cable is the link between your instrument and amp. Don't let anything get lost on the way from your guitar to your amp. Invest in high-quality, reliable cables for your entire rig. They'll serve you well and help ensure the best possible tone.

Effects

Several amps now come equipped with onboard effects. Onboard effects cut down on potential interference, but they can be limiting to the player. If you're using outboard pedals, be sure to buy models that are equivalent to the level of your other equipment. You want pedals that are quiet, reliable and functional. Look for pedals with "true bypass." This means minimal coloration of your sound while the pedal function is not activated. True bypass is important, considering the fact that on or off, your sound still is traveling through the pedal circuitry. Also, avoid another common mistake: Don't forget to use excellent-quality patch cables between your outboard pedals.

Pickups and electronics

Pickups and electronics can color your tone as well. Simply by upgrading your wiring, pots and switches, you can get dramatically improved performance. Also, most pickup manufacturers have a wide variety of pickup styles and tonal characteristics available. Do your homework first, and then choose your pickups wisely. You can home in on the desired tone quickly if you'll take a bit of time and experiment with various options. Once you have them installed, try different pickup height adjustments. With just a few adjustments up or down, you can change the personality of the instrument.

Guitar woods, construction, frets, and bridge

Naturally, the woods of the instrument and the construction method affect tone tremendously. Maple is tight and bright, mahogany is warmer, maple fingerboards sound different than ebony, etc. But that's an article unto itself. Also, consider whether the instrument is neck-through, a set neck or bolt-on. Again, all styles have their advantages and disadvantages; there's no single "right" style. The profile and density of the frets will color the tone of the instrument too, and obviously tremolo-equipped instruments sound different than ones that are string-through or equipped with stop tailpieces. Once again, just experiment with various options. Soon you'll find what sounds best for you and your style of music.

Strings

Atrings and instrument tone go hand in hand. There are many string options on the market, and this is a relatively inexpensive way to test the differences in tone. To begin with, you should have your guitar set up for your specific string gauge (whether heavy or light) and stick with that set. Switching brands of strings, gauges and string composition (steel to nickel to coated, etc.) will toy with your intonation as well as your tone.

Picks

It's amazing that something as simple as a pick can be so important in terms of tone. Again, this is an inexpensive way to adjust your tone. Try varieties of picks (thicknesses, materials, shapes, etc.) and notice how differently your instrument sounds through the same amp, with the same pedals, strings, pickups, etc. Then choose a pick and stay with it.

Fingers and body

Finally we've gone from the wall all the way to the player, being one of the most important yet misunderstood factors in tone. Unfortunately you have very little control over this. The very design of your hands—including bone density, thickness of fingertip pads and even your wrists—will affect the tone. Likewise, the mass of your body and its density, bone structure, etc., and how much contact you maintain with the guitar--both back and front—will affect the tone of the instrument. Case in point: Have you ever tried playing someone else's complete rig and found that it sounded entirely different under your control? Your body and tone is crucial to your overall sound. Realize that when selecting instruments, and be sure that if you're choosing a stage instrument that you try it standing up. If you're picking a studio instrument, try it sitting down. If you don't audition the instrument exactly in the way it will be play, you might be unpleasantly surprised.

What's my point? It's simple: Everything affects tone! Like the saying goes, small bricks build big walls. Start developing your signature tone brick by brick, and soon you'll create a unique wall that's a mix of your influences and the best possible combination of equipment. Ultimately you'll build a wall that's a recognizable signature slice of the tone of you! Good luck!

- Rock

Rock Clouser is the current product manager/designer for B.C. Rich guitars. He is an accomplished guitarist and string bassist who has been in the music business for over 30 years. He has an extensive retail and wholesale music background. Comments: Rclouser@bcrich.com

EXODUS : PHASE II

View the creation of Exodus online.

®2006 Breedlove Guitar Company Bend, Oregon USA www.breedloveguitars.com Toll Free 1-877-800-4848 or 541-385-8339

WD Music Products, Inc.
1-800-449-9348
www.wdmusic.com
sales@wdmusicproducts.com

THE GUITAR INDUSTRY'S NUT AND SADDLE EXPERT

TonePros
PATENTED LOCKING TUNE-O-MATIC BRIDGES AND GUITAR HARDWARE

SPERZEL
THE FIRST SIGNIFICANT ADVANCE IN GUITAR TUNING CAPABILITIES

WORLD'S FINEST MACHINE HEADS

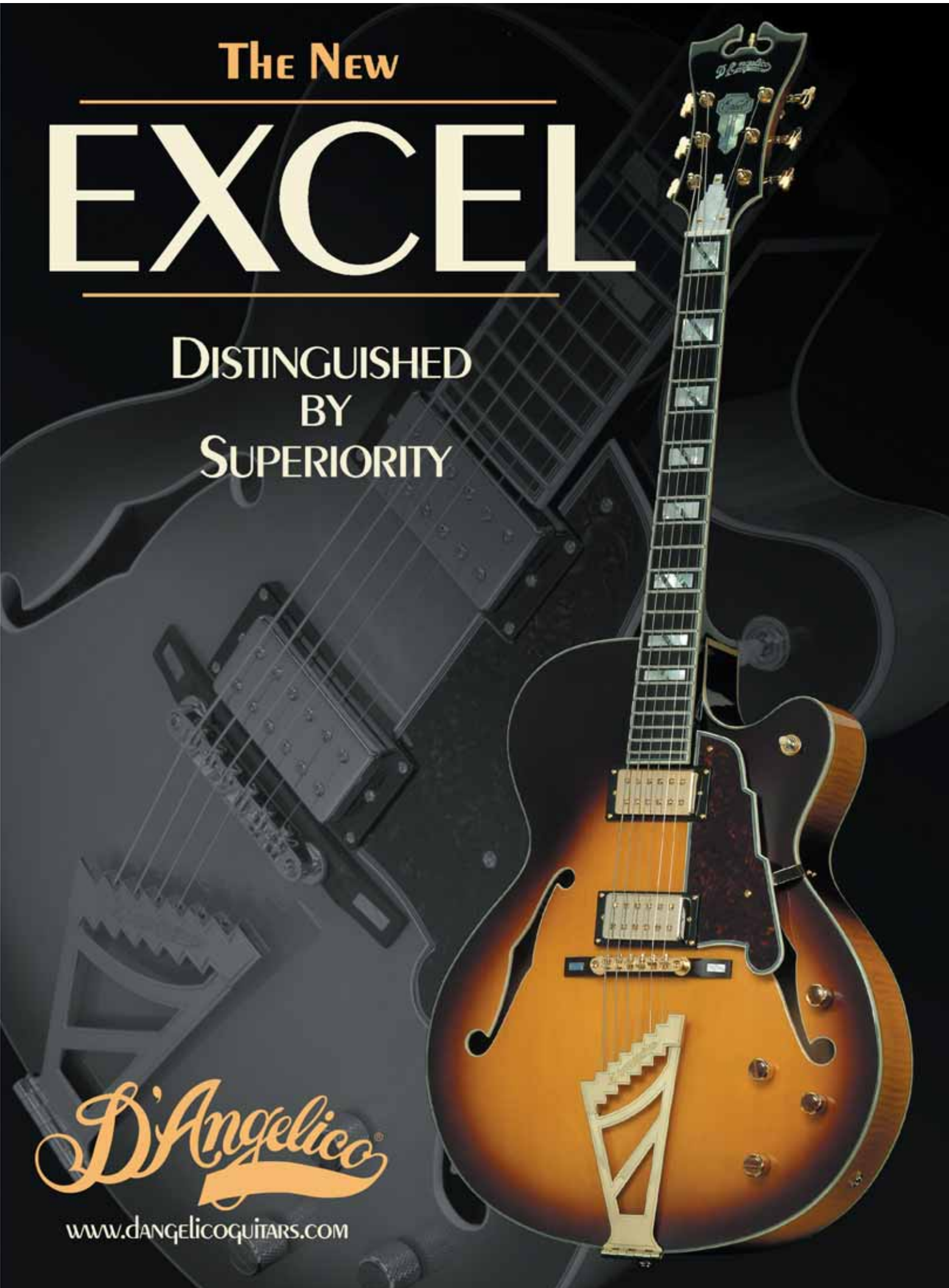
L.R. Baggs
THE FINEST PICKUPS AND ELECTRONICS FOR ACOUSTIC INSTRUMENTS

Q Parts
UNIQUE CUSTOM KNOBS AND ACCESSORIES

Kent Armstrong®
PICKUPS
THE WORLD'S BEST VALUE IN TOP QUALITY GUITAR PICKUPS

KLUSON
AUTHENTIC VINTAGE REPLACEMENT TUNERS FOR ALL GUITARS

Still looking for the right guitar part? Look no further. With the largest selection of quality, name brand guitar parts and convenient, secure, online shopping 24 hours a day WD is your one stop guitar parts shop.


The New
EXCEL
Distinguished
by
Superiority
D'Angelico
www.dangelicoguitars.com

Let's Ask Budda

Jeff Bober

Questions and Anwsers for Tone Tips

Dear Amp Man,
I have a 1966 Fender Princeton Reverb. When I purchased it a few years back, the Fender "blue label" speaker was blown so it was replaced with a Jensen P10R. (I still have the old speaker.) I'm not so sure I like the sound of the Jensen, and in fact I've read a lot of mixed reviews about them. I play a vintage Telecaster clone with a Duncan Antiquity I in the lead and a Duncan Antiquity 55 in the neck. (I like an alnico V at the neck and an alnico II at the bridge.) I don't really like using a lot of effects except a little analog delay for some rockabilly slapback. I do use a Nobels ODR 1 for a little extra crunch sometimes. I play mostly blues, rockabilly and country. I'm really into Buchanan and Gatton tones. I play around the house–mostly as a hobby these days--so I want my sound to do its thing at relatively low volumes. The problem with my setup right now is I can't really turn everything up enough to get the amount of drive I want. (The amp never goes past 5 and is usually in the range of 3 to 4.) I really want the amp to do it all without my having to use a pedal. So, my question is this: Can you recommend a particular replacement speaker that would allow me to get good overdrive and sustain form my setup at lower volume levels? I've read how some speakers break up sooner than others, etc.

Many Thanks, Moggs

Hi, Moggs.
Well, I have to say you're certainly into the tones of some very respected and recognizable players, but replicating them at bedroom levels, hmmm . . . . Now, there's a challenge. I can remember seeing Danny playing everything from a tweed Pro Amp with a JBL to a pair of Super Reverbs, but there was one aspect that was always a constant: It was loud! There's something about the sheer movement of air between the guitar and amp that's pretty hard to replicate in other ways. Be that as it may, let's see if I can shed some light on your search for a speaker.

I've done a decent amount of auditioning when it comes to 12" speakers, but I'd hardly consider myself an expert on 10's, so I asked my friend Dave Barber, of Barber Electronics, to help me out. He has a very good ear for tone, and I respect his opinion. He also builds some very nice effects. You can check them out at http://www.barberelectronics.com/products.html. And here's Dave's answer: "Two speaker choices come to mind. The Eminence Legend 102 works well for low-volume breakup and has the classic 'light paper cone with alnico magnet' sonic presentation. The Weber 10A100 would be a higher-priced boutique alternative that might offer a warmer, more compressed quality at breakup. It's quite sweet sounding after a moderate break-in period."

Well, there you have it. Hopefully, installing one of those speakers will achieve the desired result. You might also want to consider the possibility of installing a 16-ohm speaker in place of the standard 8-ohm unit. This will reduce the amount of available clean output power, and as a result the amp to break up sooner. You could also install a low-value power resistor in series with one of the speaker leads in order to limit the amount of power that actually reaches the speaker. I'd start with maybe a 4-ohm, 25-watt resistor. Theoretically, it will reduce the amp's available output power from 12 watts to approximately 9 watts, 6 of which will be transferred to the speaker with the remaining 3 watts being dissipated across the resistor. Or, if you want to get really fancy, you could install a switch and set it up so that the switch shorts across the resistor, removing it from the circuit and returning full output to the speaker (for those larger gigs).

Good luck in your quest for the "GatTone."

Hello, Amp Man!
I have a question for you. Around 1986 I bought a new 100 watt Marshall JCM800 2203 in London (with the horizontal inputs). I really haven't used it much, and just now, while cleaning it, I found that it has only been running on two filter capacitors and the hole for the third one is empty!(That's the third one to the right, as viewed from the back.)

It has never been serviced, so I can tell you that's the way they sold it to me.

I wonder how this is affecting the performance and sound of my amp, which otherwise seems fine to me.

Many thanks, Cookie

Cookie,
While the chassis mounted dual 50uf capacitor that belongs in that location is apparently missing, I'd have to believe that the power supply in that area of the circuit is still somehow being filtered. The power supply of an amplifier steps up the AC voltage from the outlet (typically from 100 to 240 volts, depending on the country) to a much higher voltage needed to run the vacuum tubes (typically between 300 and 500 volts). The voltage is then rectified (converted from AC to DC), and filter capacitors are used to smooth out (or "filter") the DC voltage. Without the use of filter capacitors, an amplifier would have an incredible amount of hum -- so much so that it would be unusable. This is what happens in many old and vintage amplifiers when the capacitors begin to fail. The amplifier still functions, but has a large amount of hum even when the volume controls are set to zero. This indicates that the filter caps need to be replaced. While your missing filter capacitor is associated with the preamp section of the circuit--which may be the source of increased hum, depending on the volume setting—I'd have to believe that if the circuit didn't have some sort of filtering in that area the degree of hum would make the amp unusable. My guess is that, if you inspected the inside of the amp, you'd find a pair of capacitors connected to the circuit board in that area. There are only two possible scenarios that come to mind for this condition. One is that during the time this amp was produced the dual 50uf capacitors were in short supply at the Marshall factory, and discrete capacitors were used inside the amp in this circuit location. The other is that the filter capacitor in the amp went bad while the unit was still a new unit in the store where you purchased it, and that it was repaired that way before it was sold. Either way, if the amp sounds fine I wouldn't be too worried. (But I'd be curious enough to have it opened up on my bench within a minute!) If you decide to have a tech look at it, and are thinking about installing the original capacitor, have him take note of the values of the capacitors that are currently installed. While the original capacitor would be a dual 50uf cap, there is a chance that a smaller dual 32uf cap was installed on the board. That would make a much nicer-looking installation in that area, and it was a cap used in some early Marshalls. The point I need to make here is that if you have the original dual 50uf capacitor installed in this area, you might actually lose some bottom end in the amp, so be forewarned. As I always say, "If it ain't broke, don't break it."

Good luck with your capless wonder.

Until Next Time, Jeff Bober
jeffb@budda.com or www.budda.com
Copyright 2006 Budda Amplification

KRANK
AMPLIFICATION

The Chadwick is a "fully Kranked" version of the classic British tube amp ala JMP/AC-30, but with more tone and more muscle. This baby pumps out 50 watts of classic tube tone laced with incredible harmonic overtones and warmth. The Clean channel is big and fat with clarity and power and features both Gain and Volume controls so you can dial up anything from perfectly clean to crunch. The Drive channel features three gain stages (variable Gain, switchable Drive, and Volume) with a very trick Envelope circuit that drives the power tubes harder at low volume levels. Both channels feature very smooth Bass, Mid, and Treble EQ controls that enhance your sound rather than change it. Any player from classic rock to hard country will **fall in love with this amp fast.**

1-888-Krank-It www.Krankamps.com

Germino
AMPLIFICATION
WWW.GERMINOAMPS.COM

Abyss Guitar Company
www.abyssguitars.com
641-590-2593
Hand Made!!

CEDAR CREEK
CUSTOM CASE SHOPPE
Handcrafted in the U.S.A.
"You design it. We'll build it."
CC 830 Suede Leather case
www.cedarcreekcases.com
Cedar Creek Cases • 2551 Route 1200 • P.O. Box 362 • Oilville, VA 23129
Phone: 800.370.2991 • Fax: 804.749.3442 • Email: sales@cedarcreekcases.com
Guitar • Dobro • Banjo • Fiddle • Mandolin • Double Fiddle • Mando-Fiddle

SOLIDBODY GUITAR

High End Vintage

1962

Gretsch White Penguin

Double Cut Away
One of a very few produced
Gold Plated Parts
Red Garnet Jeweled Knobs
Original Filtertron Humbuckers
Thumbnail Inlays
Burns Tremolo system
Grover Imperial Tuners
Make this a rare bird indeed

Solidbody Guitar
solidbodyguitar.com

763.783.0080 2436 Highway 10 Suite 120 Mounds View, Minnesota 55112

Mean Gene's Guitar Chronicles

Gene Baker

Shipping Hassles & Headaches

This month's article is aimed at shipping and properly getting any guitar ready for UPS, FedEx or other carrier that will try its best to bust up your axe. Plus, with the constant revisions in carrier packaging agreements, trying to get any carrier to pay for the insurance claim can really tax one's patience.

I try to only use UPS. Even though I've used most all of the carriers, over the long term I've had the best luck with this one. According to what I've been told, FedEx holds a max claim payout of $500 on NEW instruments and $100 on used instruments, even if you've paid for much higher insurance. Now, doesn't that sound great: I can get $500 back after they trash a MIJ Strat, or better yet I could get an entire $100 for an authenticated '56 vintage Strat that's worth mega bucks.

One major issue with all carriers is how you package the instrument. I got bitten on this a few years ago. In fact, I got neither the instrument back nor a claim payment, even though I was just trying to do a customer a favor. Here's how it played out…. I was contacted by a customer that sold a seven-string $400 Schecter on eBay, who wanted us to package it and ship it to the winning bidder. Sounded simple enough. Okay, sure. We'd do that. We'd charge him a small packaging fee, plus the shipping cost. Done deal! The guitar was delivered to us in only a gig bag. So, we packaged it the best we could into a guitar box, and off it went. However, the guitar arrived at the end user with a broken headstock. Doh!

What we learned after the fact is this: Some rather strict guidelines are used to make insurance claims as simple as possible. For one thing, all instruments must be double-boxed A) the outer packaging box B) the actual hardshell guitar case. A gig bag does not function a second box, nor does it offer the protection of a hardshell case. If an instrument is shipped in a gig bag and something gets broken the insurance is void, which is exactly what happened in this situation. So, I ended up having to pay the customer's S&H fees and his eBay sale. That was a pretty expensive lesson learned the hard way, but it could've been worse. If all you have is a gig bag you must double-box the instrument in order to insure it and be reimbursed for any damage.

One of UPS's guidelines is that the box must be NEW, not a used or recycled box. You've probably heard that packages must be able to withstand a 30-foot fall. Most all boxes have a printed tag that calls out a variety of information regarding burst testing, box construction (i.e. single- or double-walled, weight limits for palletizing/stacking, internal box weight capacity, etc.). All of this is information any carrier will collect upon inspection, then we get into the packing materials and how well the instrument has been packed. Upon the occurrence of any claim, never throw away the original packing materials until the damage is inspected and the claim is paid.

How to Pack What's in the Case

Just because you have a hardshell case, it doesn't mean your instrument will necessarily be safe during shipping. In fact, you'll find that most all cases are rather sloppy-fitting. Try this with your guitar: Open the case (with guitar inside) and see if the instrument will wiggle from head to toe or side to side. I'll bet it moves in one or more directions. So, what do we do? First, it must be firm and secure. We have to be certain that nothing that can get dislodged once it leaves your possession.

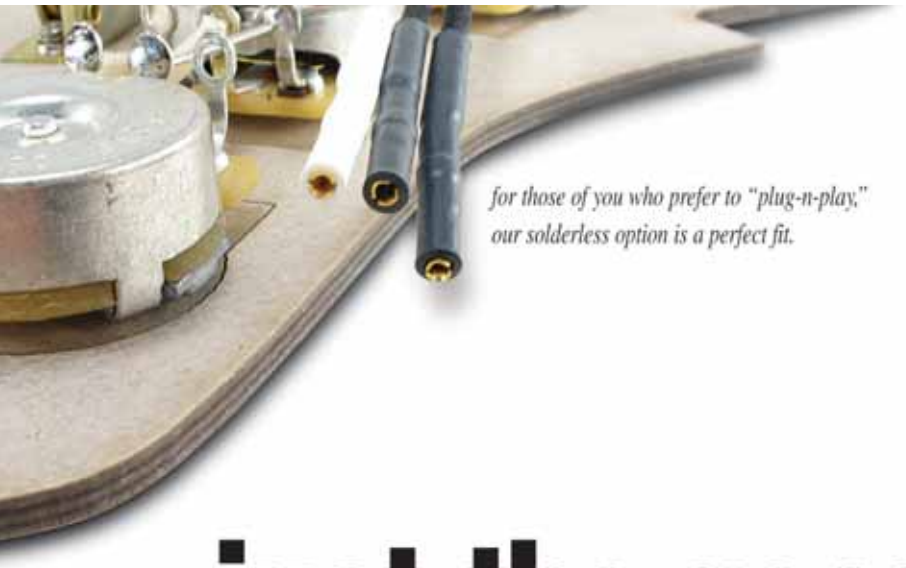
Another guitar I was shipping was nicely packed except that the glovebox had one snap on a far end, which allowed the other end of the glovebox to flap just a little. In this case a whammy bar stored in the glove box found just enough room to slide out and wedge itself nicely against the highly figured maple top, where it then created a wide array of dings. Plus, I had an irate customer that I had to make good with quickly. That's why all new cases I order have double snaps added to the glovebox. Moreover, any materials inside the glove box are completely bagged to keep everything snug.

My suggestion to you is this: Once your guitar is in the case, place padding that won't scratch the instrument at all crucial points so that you can't wiggle it by hand. I place mine around any body areas, plenty of padding around the headstock so it can't slam into a sidewall, and make sure the headstock or tuners don't touch the back side of the case. There needs to be adequate neck support, which most cases have. If not, you should add material that will help keep it supported, like styrofoam, which won't get squashed like softer foam. Once you think everything is set, close the case, pick it up and shake it. If you've done a good job, you shouldn't feel any bouncing going on. If there is movement, keep packing more foam, bubble-wrap or other material around the offending areas. It's not a bad idea to slightly detune hard-tail guitars, but it's something I don't do with tremolo models that float. Airfreight can add string tension, so detuning may help. For ground shipping I prefer to keep the guitar tuned to pitch.

Where to Get Supplies

So, you ask, "Where can I get new boxes?" A good place is www.uline.com, which has a box intended just for guitars (part number S-4922) measuring 20" x 8" x 50". This box is larger than I prefer, since it adds to S&H costs. Still, it provides lots of room for packing materials that will help make sure the guitar arrives at its final destination as safely as possible. Plus, it'll hold most any acoustic or electric guitar. They cost about $6 each with a five-box minimum. Other ideas are to save all packing materials from deliveries such as peanuts, bubble-wrap and foam, and recycle that in your future shipments. Hope that helps some of you from learning the hard way. Until next month, Mean Gene signing off.

Any questions or comments visit
www.finetunedinstruments.com
or www.meangene.org
email me at info311@verizon.net
Fine Tuned Instruments LLC, home of b3 instruments.



for those of you who prefer to "plug-n-play," our solderless option is a perfect fit.

just the good stuff

Prewired assemblies on templates. The finest pickups. The finest components. Get wired.

(Choose from over 120 configurations of genuine Fender® pickguards & knobs.)

Acme Guitar Works

302-836-5301 www.acmeguitarworks.com

THE 4 HORSEMEN

OF ROCK & ROLL

METAL MUFF WITH TOP BOOST

The Metal Muff provides an awesome array of alloys ranging from slithering mercury to lead belly blast furnace dross. Its three powerful EQ bands offer supreme sculpting and contouring of mids. Unique Top Boost allows ultra overlay of high bite with its own footswitch and control knob.

2880 SUPER MULTI-TRACK LOOPER

Four record tracks and two mixdown tracks of CD quality non-compressed looping in stereo or mono. Each with flexible punch in/out, reverse play, and half/double speed. Four minutes per track expandable to 32 minutes per track. USB jack for automatic WAV and offline archiving, Midi in/out, and much more. Optional Remote Footswitch Controller accesses key functions for hands-free live performance.

HOG GUITAR SYNTHESIZER

Polyphonic regeneration of your chords with no glitches and no special pickup needed. Faders control the volume of ten harmonic intervals allowing you to mix the following:

-2 OCTAVES	+5TH	+2 OCTAVES	+3 OCTAVES
-1 OCTAVE	+1 OCTAVE	+2 OCTAVES + 3RD	+4 OCTAVES
ORIGINAL CHORD	+1 OCTAVE + 5TH		

Massage new harmonic structures with dual envelope attack/release generators operating on two independent harmonic regions. Plug in an external expression pedal and control octave and step bends, gliss, chord freeze and filters. Optional Remote Footswitch Controller stores/recalls six user programmable presets.

LITTLE BIG MUFF

Classic, true to heritage 1970 Big Muff in a compact die-cast box. Its long, silky, violin like sustain proves that legendary sound can come in small packages. Hendrix used a Big Muff. Do you dig Jimi?

electro-harmonix

Hear all four and more at **www.ehx.com**

Teddy Gordon

Modern Collector

Pre-Aged Guitars

Since this is my first article on the subject of modern collectibles, I thought I'd discuss some of the many reasons a modern guitar can become collectable instead of singling out one particular instrument. In my opinion, future collectability can almost be assured as long as a few basic characteristics are present: rarity, originality and broad appeal. Consideration should also be given to who might be playing an instrument, who might have built it and what those people might go on to do in the future.

We all know what makes vintage guitars collectable. There were far fewer choices available in the 1950s and '60s, and the ones our heroes used became the most iconic. What gave it broad appeal was our desire to play like they did on the gear they used. However, as playing styles and stage shows evolved throughout the '70s and '80s, there was generally a lack of respect for condition, because guitars were viewed more as tools than as a future collectibles. Consequently, many became modified from their original state, beat up and even refinished. And as fine, original examples became more rare, the values of those instruments increased.

Collectors today are keenly aware of how originality and condition can add to the value of a collectable instrument. As a result, more people than ever seem to buy guitars strictly to collect, often not wanting to play them or simply being afraid to. Ultimately, I think this "time capsule" approach to collecting will decrease rarity and de-emphasize the value that condition brings to a collectable guitar.

An interesting trend in the contemporary instrument market is the sale of pre-aged guitars, or "relics." While the practice has been common in the furniture and clothing industries for years, it is relatively new to guitars and combines craftsmanship with style to create an exciting niche for the modern collector. Some are built as one-offs, while others replicate a famous guitar. All are individually crafted works of art, often created by masters in the field. Relics provide a safe alternative to vintage instruments. They can be played and enjoyed without fear of damage, but they still deliver that "vintage" experience.

"Special edition" and "anniversary" instruments also appear to be more prevalent than ever. Many are marketed as collectibles, while others are simply designed to offer alternative features not common on standard models. Given the large quantities of such instruments being produced, the most valuable examples in years to come will be those that are most limited in availability yet display the most desirable features and traits.

While this article's focus is on guitars, many aspects translate to the amps-and-effects market as well. In future editions I'll broaden the scope to address those areas while looking at specific products that are good examples of modern collectables. Just remember: the only set rule in collecting is that there is always going to be an exception. Instruments are meant to be played and enjoyed; they're meant to inspire. As long as you concentrate on what you know and keep a few simple guidelines in mind, it should be easy and fun to build a successful collection.

Teddy Gordon of Make'n Music
Located at 1455 W. Hubbard Street, Chicago, IL 60622.
www.makenmusic.com (312) 455-1970

Fender HOW TO FINISH A MASTERPIECE

Unveiling the Fender® American Vintage "Thin Skin Nitro" Special Lacquer Series

With a canvas like a Telecaster® or Stratocaster®, nothing brings out its true tone like sheer nitrocellulose coating. Leo Fender had that stroke of genius with the '50 Broadcaster®. For the first time in decades, Thin Skin Nitros recapture that legendary sound. Only now you get more sustain and ring than ever with new taller, wider frets. A masterpiece like this is best hung with a guitar strap.

'57 Stratocaster® - White Blonde
'57 Stratocaster® - Two-Color Sunburst
'57 Stratocaster® - Black
'52 Telecaster® - Butterscotch Blonde
'62 Stratocaster® - Olympic White
'62 Stratocaster® - Sea Foam Green
'62 Stratocaster® - Three-Color Sunburst

Strap on a piece of history today.

The Fender® American Vintage "Thin Skin Nitro" Special Lacquer Series is available exclusively through these exceptional dealers:

music machine

212 West Kennewick Ave
Kennewick, WA 99336
888.642.3487 (toll-free)

rick@mmguitars.com
nathan@mmguitars.com
www.mmguitars.com

DAVE'S Guitar Shop

1227 South 3rd Street
LaCrosse, WI 54601
608.785.7704

davesgtr@aol.com
www.davesguitar.com

WILDWOOD guitars

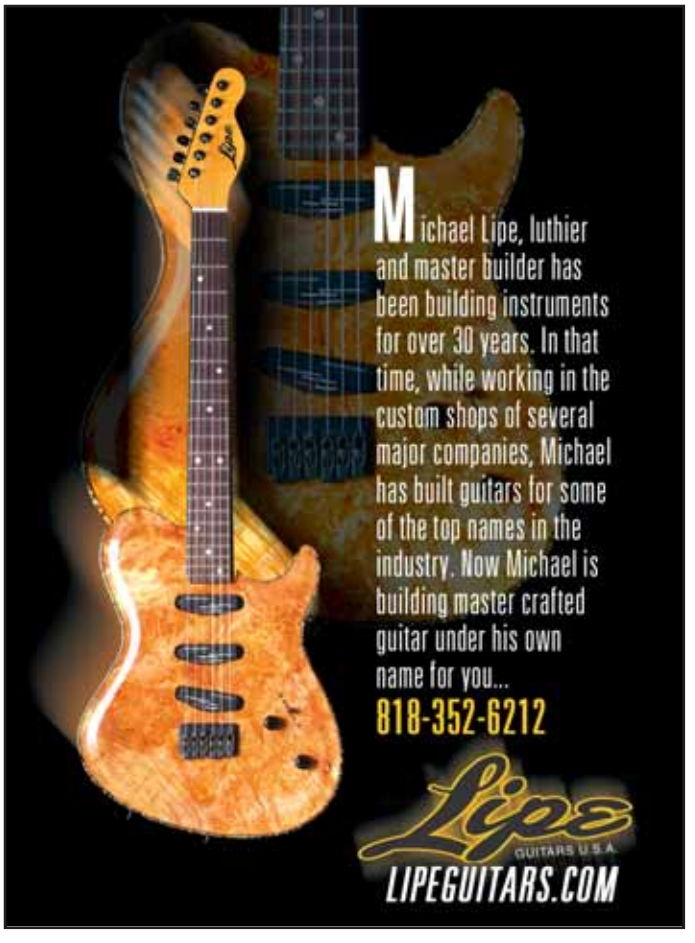
804 Main Street
Louisville, CO 80027
303.665.7733

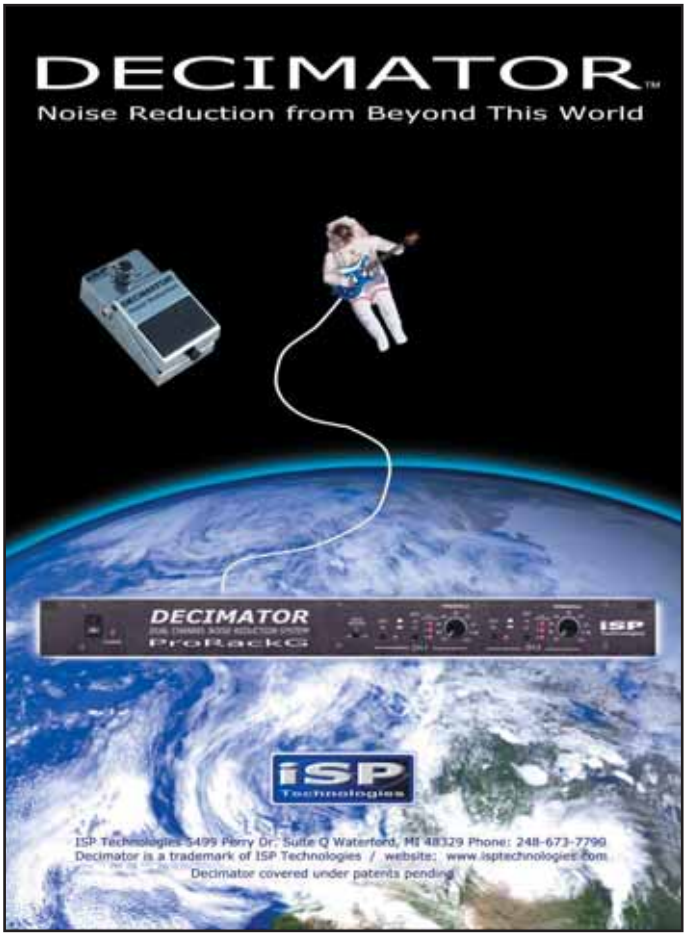
303.665.7744 (fax)
sales@wildwoodguitars.com
www.wildwoodguitars.com

GUITAR SALE
The finest guitars on the planet

4004 Technology Drive
South Bend, IN 46628
800.343.9795

574.251.3346 (fax)
johnb@guitarsale.com
www.guitarsale.com


Michael Lipe, luthier and master builder has been building instruments for over 30 years. In that time, while working in the custom shops of several major companies, Michael has built guitars for some of the top names in the industry. Now Michael is building master crafted guitar under his own name for you...
818-352-6212
Lipe
GUITARS U.S.A.
LIPEGUITARS.COM


DECIMATOR
Noise Reduction from Beyond This World
DECIMATOR
ProRackG
ISP
ISP Technologies
ISP Technologies 5499 Perry Dr. Suite Q Waterford, MI 48329 Phone: 248-673-7799
Decimator is a trademark of ISP Technologies / website: www.ispteчnologies.com
Decimator covered under patents pending

ToadWorks
Fat City
ToadWorks
Phantasm
Death Rattle
Roundabout
Ronnie Wood
Lenny Kravitz
Howard Leese
Stuart Smith
Mr. Ed
Mr. Squishy
MEAT
Li'l Leo
John Bull
Redux
Enveloope
THE BEST EFFECT PEDALS (and amplifiers!) IN THE WORLD
For more information about ToadWorks products, please visit our website at www.ToadWorksUSA.com

America's Premier Guitar Boutique

508*580*0088

www.bostonguitar.com

AMPS

Bad Cat · Bogner Amplification · 65 · AER · Orange · soldano Custom Amplification · Rivera · VanAmps · Custom Audio Electronics · Fargen Amplification · Framus · Vox · Top Hat · Hughes & Kettner · Victoria Amp Co. · Savage · Diezel · Fuchs Audio Technology · Budda · TMD · Line 6 · Marshall

GUITARS

Suhr · James Trussart Custom Guitars · Jersey Girl · McNaught Handmade Guitars · Benedict Guitar Co. · Grosh · Stevenson · Thornton · Gadow · D'Angelico · Danelectro Since 1947 · Höfner · RainSong Graphite Guitars · Santa Cruz Guitar Company

BASS AMPS

AccuGroove · Ashdown Engineering · EDIFANI Custom Sound · ThunderFunk · Gallien-Krueger · Glockenklang · Hartke · Schroeder Cabinets

BASSES

Lakland · Suhr · Modern Bass · mtd · The Renaissance Guitar Company · KSD

EFFECTS

Fulltone · t.c. electronic Ultimate Sound Machines · Jersey Girl · Xotic · DNA · Durham Electronics · Moollon · Radial · HBE HomeBrew Electronics Inc. · Fractal · Hughes & Kettner · Maxon · Voodoo Lab · HAO · Jacques · RM Modern Maven · Guyatone · Boss · electro-harmonix · EBS · RMC · EMMA electronic · foxx Pedals · mu-tron · VanAmps · Lehle switchers for purists · Sweet Sound Electronics · Visual Sound

PICKUPS

Lindy Fralin Pickups · Lollar · Seymour Duncan · Suhr · DiMarzio · Tom Anderson Guitarworks · nordstrand · Seymour Duncan · Antiquity · Fishman Acoustic Power · Highlander

508*580*0088 Secure online ordering at: www.bostonguitar.com

Blue Book Publications

Guitar Trash or Treasure

Guitar Identification and Pricing

Greetings!
I have an online subscription to the Blue Book of Guitars and have purchased your books, but I'm having difficulty determining the value of a used Schecter I recently bought. I also noticed a "Trash or Treasure" article on the Musicians Hotline website where you helped someone else in the past, so thought I'd get in touch. Mine is a U.S.-made Schecter with the serial number 964110. The headstock says "Hollywood Ltd.," but the Blue Book doesn't state that this model has all single-coil pickups.

Thanks. Any assistance would be appreciated! Kelly

Hi, Kelly.
Thanks for the question. First, let me say that Schecter always seems to give me problems when it comes to identifying specific models. This happens because Schecter (like many other companies) started out as a repair/manufacturing shop and later began selling parts. A few years later the company began releasing high-quality factory replacement parts (Fender, etc.) and build-it-yourself guitar kits. With all these separate parts and kits on the market, there are several pieced-together guitars that have no model name or the wrong model name listed.

However, the serial number from your guitar indicates it was built in 1996, long after Schecter began building specific models. In fact, the Hollywood series was produced from 1996 until 1999. As many people know, Schecter has two lines of guitars: The U.S.-built models and the South Korean-built Diamond series. The headstock identifies your guitar as a U.S.-built Hollywood Limited (Custom), but something seems very wrong about the guitar. All Hollywood instruments are supposed to feature quilted- or flamed- maple bound tops, bird's-eye maple necks, Wilkinson VS-100 tremolos, no pickguard, a side-mounted jack and just two knobs. The body of your guitar, however, seems very similar to a Fender Stratocaster. Granted, Schecter does copy popular designs to an extent, but they do have to differentiate their models. So, in a sense they are original.

A couple of things could have happened here. The best-case scenario is that this guitar is a Schecter Hollywood Limited that was entirely modified in the custom shop at Schecter. This means the customer ordered the Hollywood model but specified that it be built with several options that it wouldn't have had otherwise. In this case your guitar is worth between $1,500 and $2,000 – a treasure! On the other hand, you might have a Fender guitar (or some other brand) with a Schecter neck bolted onto it. This neck could be from a Hollywood Custom Limited, but still the headstock doesn't exactly match the Hollywood ones. In that case this guitar would only be worth the parts it consists of (meaning the sum of the parts is actually less than the whole). How much would we be talking about then? It'd be less than $500, firmly within the "trash" category.

You'll simply need to do a bit of forensic work on this particular guitar. Do some inspecting around the neck to see if it has been replaced. Take the back plate off and inspect the pots, and see whether there are any date codes or other markings that would indicate the manufacturer. You might need to examine the pickups to see if they have any markings on them. It may take some work to figure out what you really have, but ultimately it'll be worth it, especially considering the potential of a $1,000 difference!

Zach Fjestad is the author of the Blue Book of Electric Guitars, Blue Book of Acoustic Guitars, and Blue Book of Guitar Amplifiers. These publications are available through Blue Book Publications. Guitar Trash or Treasure questions can be submitted to:

Blue Book Publications
Attn: Guitar Trash or Treasure
8009 34th Ave. Ste #175
Minneapolis, MN 55425

800-877-4867
www.bluebookinc.com
http://www.bluebookinc.com
guitars@bluebookinc.com
Please include pictures of your guitars.

Completely Revised and Upated!

- Over 1,800 trademarks are listed and described, and hundreds of images have been included for easy model identification.
- All new 2005 guitars have been included, and vintage instrument values have been thoroughly updated.
- Much of the information in these new editions is simply not available anywhere else, at any price!

The highly anticipated ninth editions of the *Blue Book of Acoustic Guitars* and the *Blue Book of Electric Guitars* are here! Both of these books have been completely revised and updated with the most current guitar information and pricing.

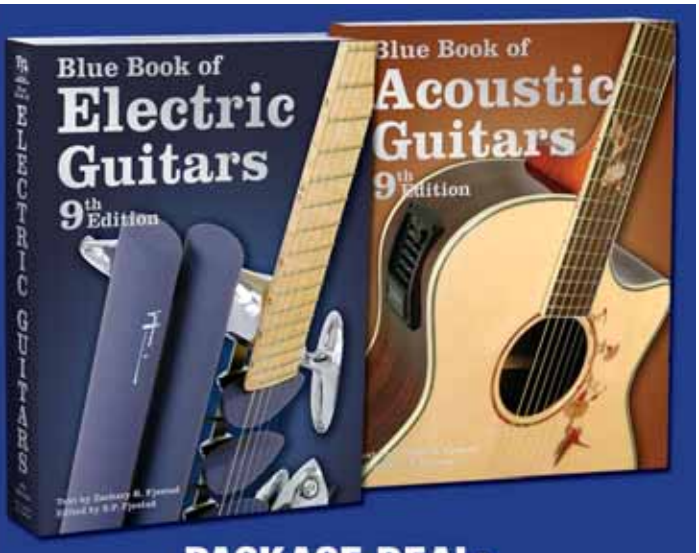
Blue Book of Electric Guitars, 9th Edition, by Zachary and S.P. Fjestad. 1,008 pages, including hundreds of images and sixteen color pages! $34.95, including shipping.*

Blue Book of Acoustic Guitars, 9th Edition, by Zachary and S.P. Fjestad. 624 pages, including hundreds of images and sixteen color pages! $29.95, including shipping.*

Why guess when you can be sure?

*Shipping includes Fourth-Class Mail and handling - U.S. residents only. Please allow approximately two weeks for delivery.

Blue Book Publications, Inc. • 8009 34th Ave S Ste. 175
Minneapolis, MN 55425



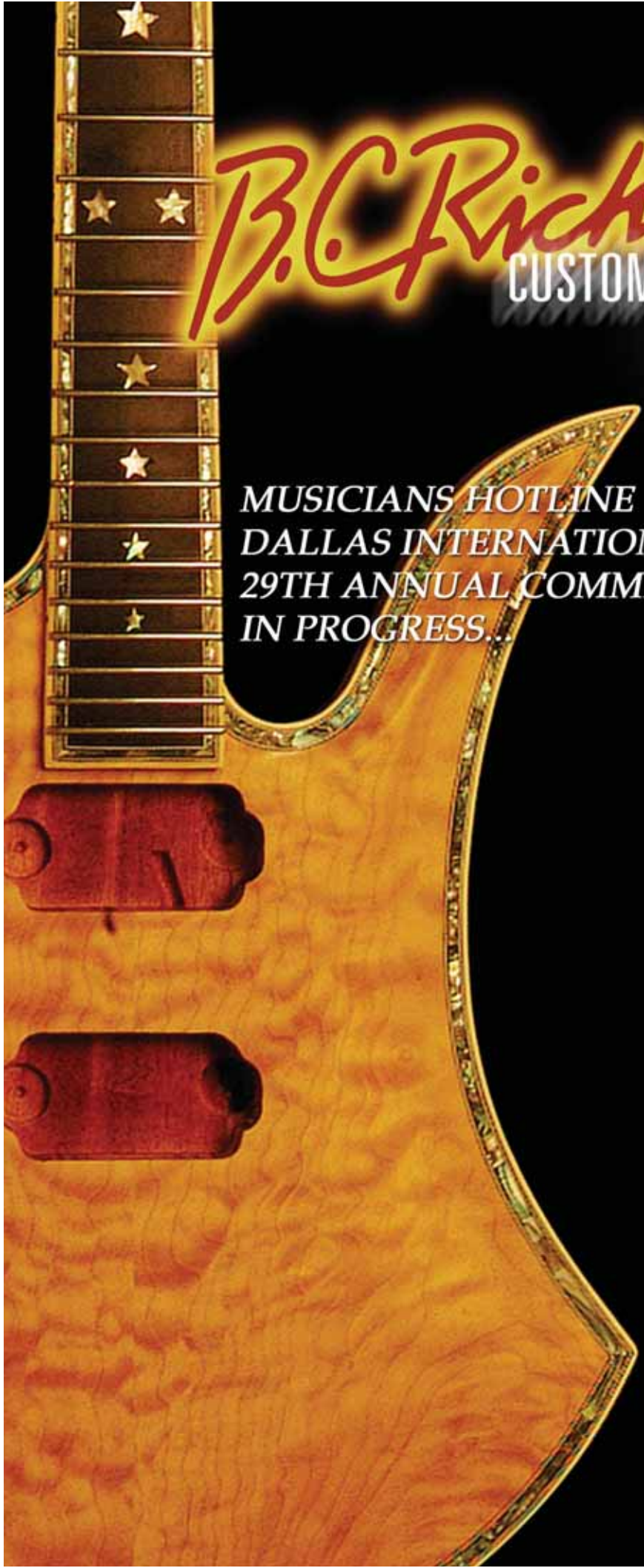
PACKAGE DEAL:

Get both books for just $54.90, including shipping!*

Ninth editions are also available on CD-ROM for only $29.95, including First-Class S/H in U.S., and online by subscription and download.
Check website for availability and pricing.

www.bluebookinc.com • 800.877.4867 ext. 3
International: 952.854.5229 • Email: bluebook@bluebookinc.com

Duesenberg*USA
NOT ALL WORKS OF ART BELONG ON THE WALL
Rod Jonzen - Dierks Bentley
DOUBLE CAT MODEL
©2006 Duesenberg*USA Anaheim CA | 714.580.1547 | www.duesenbergusa.com



B.C. Rich
CUSTOM SHOP

MUSICIANS HOTLINE

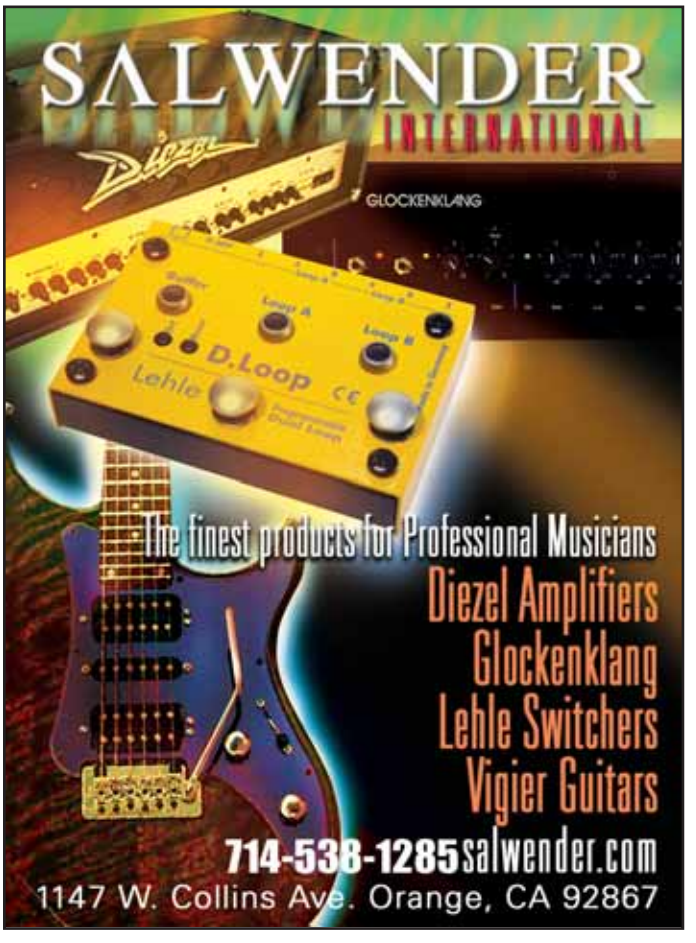
MUSICIANS HOTLINE DALLAS INTERNATIONAL GUITAR FESTIVAL 29TH ANNUAL COMMEMORATIVE GUITAR IN PROGRESS...

B.C. Rich Guitars is proud to announce that we have teamed up with Musicians Hotline and The Dallas International Guitar Festival to make a stunning, one-of-a-kind Neck-Thru Mockingbird Archtop SLP. It's truly an honor to be asked to make a custom instrument for the Dallas show, with its 28-year history and great relevance to the world of the guitar. This is really the "show of shows," and also includes Musicfest and Drum World II this year. We'd like to thank Trent, Brett and everyone at Musicians Hotline for asking us to make this axe for the show. But now, let's get back to the guitar...

We wanted to do something special for this show. But what can you do with a B.C. Rich when even our standard models are known for being among the most tricked-out guitars on the market? We accepted the challenge, and what we came up with is a blend of the new and the vintage. The model we chose in conjunction with Musicians Hotline is a Neck-Thru Mockingbird SLP. The Mock SLP is a 24-fret, 24 5/8" scale archtop version of the NT Mockingbird Supreme, but the controls are placed in such a way that it's very comfortable for the player who isn't already familiar with a B.C. Rich instrument. The through-neck and wings are high-grade mahogany. If you read my article in the January/February issue of MH, you'll know that mahogany brings out the lower and midrange frequencies of the guitar. We also used an "AAAA" quilt maple top and an ebony fretboard to accentuate the highs. Next we added full cream binding and abalone purfling around the entire axe. This includes purfling up the fretboard. You'd think that adding a rosewood overlay on the front of the headstock, abalone star inlays on the fretboard (after all, the show is in Texas), a TonePros AVT2 wraparound bridge and Seymour Duncan pickups would be enough, but that didn't stop us from adding a hand-inlayed Musicians Hotline logo to the body. I'm not sure what material we're going to use for the inlay, so you'll have to come to the show and see for yourself.

-Tim Keyes B.C. Rich Custom Shop **BCRICH.COM**

SAVAGE
STANDARD OPTIONS...
SAVAGEAMPS.COM
Hand wired in the USA. Six different models to choose from, with a variety of power tube configurations. Class A and Class A/B. Custom colors no problem... no extra charge!
Savage Audio
12500 Chowen Avenue South Suite 112 Burnsville MN 55337



BEAR KILLS DUCK

32-Bit Mama Bear Eliminates Piezo "Quack"

DTAR
duncan|turner acoustic research™

Mama Bear™
Digital Acoustic Guitar Preamp

- Restores pure acoustic tone in an amplified guitar
- AGE™ software emulates 16 guitar body sonic signatures
- Adds incredible tonal versatility to your guitar
- Powerful low noise digital circuitry
- Easy to use -- no menus or scrolling

To learn about this product and our entire line of acoustic products go to dtar.com
5427 hollister ave santa barbara ca 93111.2345 tel 805.964.9610 fax 805.964.9749

"WITH RESPECT TO ACOUSTIC TONE"™

© DTAR 2005

MUSICIANS NOTLINE

BGF Brown's Guitar Factory®

Builder Profile

By Brett Petrusek

A few years ago a quaint little repair shop in the midwest took all of their mastery and regard for perfection and set out to design the ultimate handcrafted instrument. They emerged with the Brown's Fretted/Less Bass a true masterpiece that merges classic principals and innovation. We had a chance to catch up with Johnny Brown and learn a bit about his passion for the art of guitar building. Please join us as our Builder Profile Series continues with the kind folks at Brown's Guitar Factory.

Builder Profile Brown's Guitar Factory

By Brett Petrusek

Musicians Hotline: Johnny, being a local boy I've become very familiar with your handcrafted basses, even though the "fretted/less" basses have remained somewhat under the radar and under development for quite some time. No doubt the cultivation and refinement has yielded a blend of tradition and innovation. So, how did it all begin for you? How did you come up with the unique fretted/less concept, and what was your initial vision?

Johnny Brown: Brown's Guitar Factory started as a repair shop in the early 1980s. During that time I was also designing tools for guitar repair and building, which today are distributed through Stewart MacDonald's Guitar Shop Supply. With the increase in guitar repair came the knowledge and under-standing of what makes an instrument stand out from all the rest. Ironically, the prototype for the creation of the fretted/less bass came before Brown's Guitar Factory was ever established. The idea blossomed while I was studying violin repair and guitar construction at college in Red Wing, Minnesota. The repair and tool design helped launch the fretted/less bass. And over our many years of quality service we've built solid relationships with our clients, and they've come to respect our handmade instruments.

MH: The instruments I've seen are truly stunning, with various unique finishes and beautiful, exotic hardwoods. Tell us about the wood choices and options available, as well as the different models.

JB: The finishes that you speak of are the hand-rubbed modified oil, sprayed lacquer and urethane finishes. Some of our solid and transparent colors are standard, while others represent our own mix. The neck-through is our high-end model. We offer a wide variety of exotic hardwoods, from our multiple neck and body configurations to our hand--cut signature inlays, which are made from mother of pearl, abalone, etc. The neck-through and bolt-on models are available standard or chambered in four-, five- and six-string configurations.

MH: Tell us more about the new bolt-on models. How long have they been in development? And besides the obvious construction difference, do they have much in common with your neck-through models?

JB: The very first fretted/less bass was a bolt-on. That was the earliest prototype. From there we went right to neck-through construction. Today we offer both styles. As we discussed, earlier. The new bolt-on models come in standard or chambered styles with four, five or six string configurations. They proudly boast the BGF signature wooden medallion, which is inlayed on the headstock. The production necks are two-piece quarter-sawn hard rock maple, graphite reinforced, with a two-way adjustable truss rod. These necks are also offered in three-piece with a beauty stripe, by request. For the body wood you have a choice of alder, ash or mahogany, and assorted tops are available by request. The fingerboards come standard or with a plethora of fretted/less options in a 34" or 35" scale length.

MH: Another absolute mention should be the precision of your setups. The basses I've picked up have all played like butter. Most of all, I want to compliment you and your crew on the craftsmanship and care that goes into your instruments. But I'm curious about the methods to your madness as a luthier.

JB: There are a handful of reasons why these instruments play like butter. It isn't the result of our precision setups alone. The final step of micro-shaping the body and neck by hand, and leveling the frets, ensures that liquid feel. We give it our all in order to reach the height of perfection.

MH: Let's discuss the overall design. Where did you draw your inspiration, esthetically speaking?

JB: I enjoy sculpting one-of-a kind instruments, but if only a few really get it, where's the gratitude in that? So, I wanted to make the body and neck feel like, "Wow! I've been there before, but this feels and plays even better." We've built upon the basic foundation, but we've also added a sprinkling of our own ingredients.

MH: Tell us a bit about your crew.

"The dublicator helps keep our necks consistent. We then micro shape the necks by hand with various tools".

"The final step of micro-shaping the body and neck by hand, and leveling the frets, ensures that liquid feel. We give it our all in order to reach the height of perfection."

JB: I'm very fortunate to have the team that I have. Each one of these guys brings something of great importance to the table; a disciplined skill that's extraordinarily rare to find today. I expect the best from them, just as I expect the best from myself. We embrace a consistent high standard of service and luthiery.

MH: Johnny, where are the basses currently available, and what's the approximate build time? Do you plan to expand your dealer network?

JB: Currently the instruments are available direct from us or from Solidbody Guitar, in Mounds View, Minnesota. Solidbody is our first dealer, they have been a pleasure to work with and have shown tremendous support in regards to our product. When it comes to expanding my dealer network, I am interested in working with others that understand the importance of building quality long term relationships with their customers and the product lines they support. Brown's Guitar Factory has been in business for over 20 years. During that time the name and products have held and increased their value in the marketplace. I want to see this continue. Preserving and strengthening our brand equity is of the utmost importance. Delivery on orders can take three to six months, other than what's in stock at Solidbody Guitar. Instruments are currently on back order.

MH: We'd like to thank you for your time with us today, and of course commend you for producing such fine instruments. What can we look forward to from Brown's Guitar Factory?

JB: Due to overwhelming interest we're currently designing a six-string guitar, and pretty soon we'll be ready with our short-scale bass, the "Lil' Joey." So, this is an exciting time for us at BGF.

brownsguitarfactory.com
info@brownsguitarfactory.com
651.455.6379

Jeff Beasley

"Vertical to Horizontal III"

Hello, Musicians Hotline readers, and welcome to another rip-roarin' edition of "Lethal Guitar"! This month we'll continue our discussion of horizontal movement on the fretboard. When the series began I mentioned that students and readers would often ask, "How can I move horizontally versus playing in just one position?" Well, so far we've covered examples of chords and how they can be linked together horizontally on the fretboard. We've also learned that each chord holds a potential scale/arpeggio. The chordal approach uses five shapes, or forms (the Law of Five), and the scalar approach uses seven notes (the Law of Seven). We've focused on the major/Ionian mode. This month let's get into the minor, or Aeolian. Fasten your straps, 'cause here we go . . . .

Example 1: I'll start with an illustration of the five minor chord shapes (C-A-G-E-D) in C minor (example 1a). They connect together horizontally (just like the major chords did in previous columns). I suggest using this connection process in all minor keys. We also connect in E minor, E-D-C-A-G (example 1b), which provides an in-depth picture of how the chords rotate relative to the one you've begun with.

Example 2: Let's play three of the five scales associated with the chords. First, we'll do the E minor (example 2a), and then the D minor (example 2b) and C minor (example 2c) shapes/scales, all in E minor.

Example 3: Let's illustrate a horizontal connection of the (three) scale shapes in E minor.

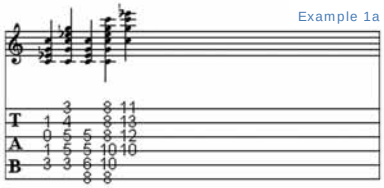
Example 4: We'll make use of the next two scale shapes, A minor (example 4a) and G minor (example 4b), in E minor.

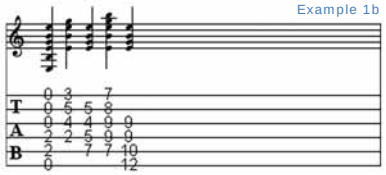
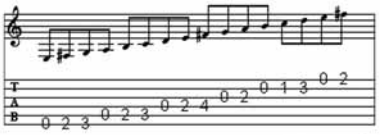
Example 5: Here's a horizontal connection of those two scales shapes in E minor.

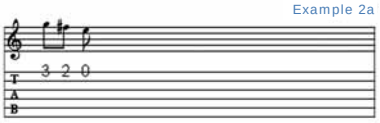
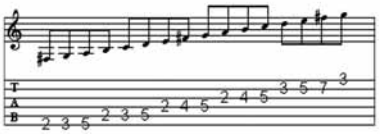
Example 6: Our final example uses a bit of repetition to spice up our horizontal approach to the minor scale!

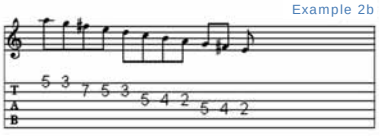
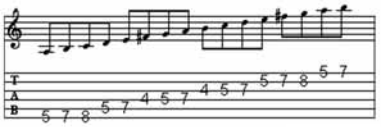
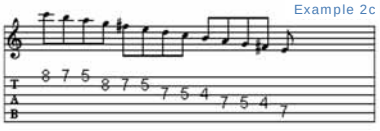
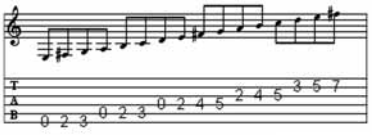
Great! Thorough study of these chord and scale shapes will open tremendous new avenues to you as you push toward a better understanding of the fretboard. The connections used here are considered melodically stable, and the fingerings are player-friendly. Tune in next month as we go even farther in mapping out the fretboard! In closing, I'd like to thank Scott Sloan for his questions concerning the "Lethal Guitar" material. See you next month, and remember: "Inch by inch, it's a cinch."

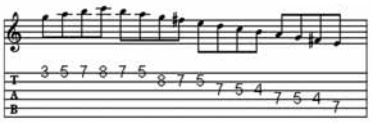
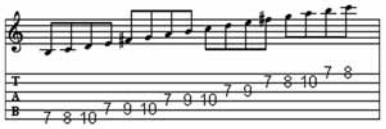
Example 1a



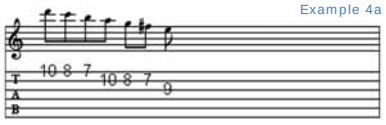
Example 1b

Example 2a

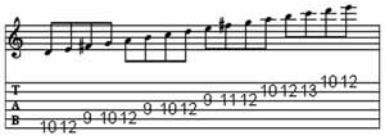


Example 2b

Example 2c

Example 3

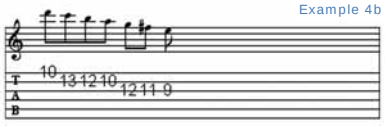
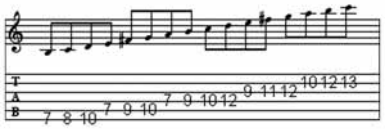


Example 4a

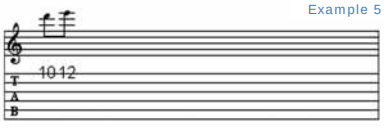
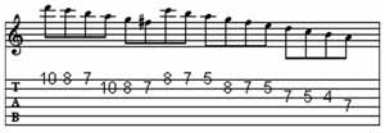


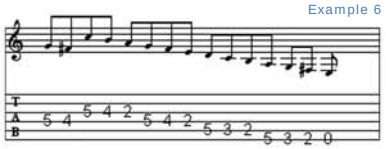


Example 4b



Example 5



Example 6

About Jeff...

Jeff Beasley holds B.A. degrees in music and classical guitar, and he offers 27 years' experience in teaching, studio and performance. He's endorsed by T. Shepard Guitars, Knucklehead Strings, Ensotec Cables and PedalWorX Effects. Jeff teaches for the National Guitar Workshop and is a member of the Music Teachers National Association. He has just released his first all-instrumental CD, Tiebreaker, soon to be available at www.guitarsource3.com.

A Legend & His Legacy

©2004 G&L Musical Instruments

In his four decade career, Guitar Shorty has touched the lives of many and influenced generations of guitarists. Along the way, he married a girl named Hendrix and took the time to teach her little brother some guitar licks. He is, quite simply, a living legend.

Visit your G&L dealer and discover why Guitar Shorty pours his heart and soul into his G&L Legacy.

Hear GS and his G&Ls on his new album
Watch your Back

G&L®

www.glguitars.com www.guitarshorty.org

One In A Million

Rick Hogue

Coolest Guitars

Our focus in this month's column will be on some of the coolest guitars that have ever surfaced. These are instruments that would certainly rate among the "Greatest Finds of All Time," if there were such an official designation.

One of these guitars was a 1952 Telecaster that we bought from an older gentleman who hailed from Lubbock, Texas. We were displaying at the Greater Southwest Guitar Show, and the man came by our booth to admire a similar guitar, which was a 1952 Fender Esquire.

We struck up a conversation and immediately established a rapport. About two weeks later I got a call from the gentleman, who said he had an old Tele that he wanted to sell. I talked with him several times over the next few days, and then I got on a plane and flew to Dallas. Then it was on to Lubbock, where I rented a car and went to the man's home. After some small talk I was led into the family room, and from under the sofa he pulled a brown case. The case was then opened to reveal a super-cool old Telecaster. After only a few moments of negotiation we agreed on a price and settled up, after which I started back for the airport.

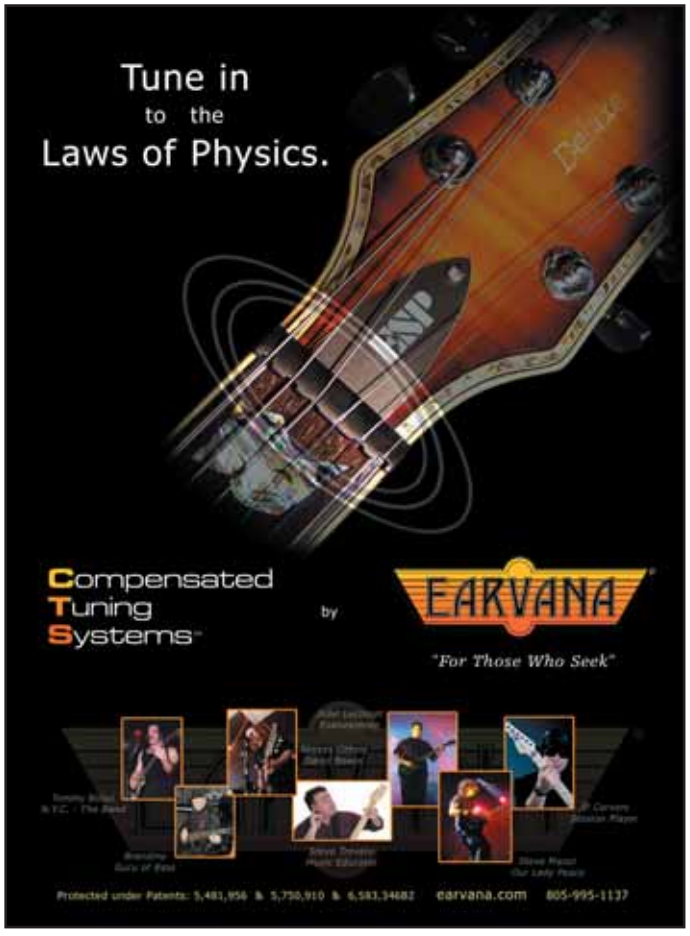
Once I got home I called G. E. Smith, who was at the time the bandleader on Saturday Night Live. G.E. wanted the guitar, so I told him that I'd deliver the guitar that weekend if I could also attend the SNL show.

G.E. said that would be great, and that Eric Clapton was scheduled as the musical guest. Well, it certainly turned out to be one of the greatest shows I have ever seen. Clapton was playing a Les Paul Sunburst through a tweed Twin, and there was electricity in the air. The whole thing was just unbelievable. I got to meet Clapton, and he was really nice. At the after-show party we sat in a booth with Debra Winger and chatted about guitars for roughly half an hour. In the end G.E. got the Telecaster, and I got to meet Clapton.

Till next month, take care and God bless.

Rick Hogue
Garrett Park Guitars
38 West Street • Annapolis, MD 21401
410-267-6200
www.gpguitars.com • gpguitars@gmail.com

Garrett Park Guitars
www.gpguitars.com
Annapolis,MD • 410-267-6200
Celebrating
15 Years
1991-2006
Fender PRS Paul Reed Smith Guitars Tom Anderson Taylor



hand-built vintage amplifiers by: YOU!

* Photo is representative of Blackface Deluxe kit. Not all parts are shown. For more information visit www.mojotone.com or call 1-800-927- MOJO (6656).

mojotone.com

MOJO AMP KITS

Include only the best quality parts to build these vintage tube amps:

Tweed Champ® Style
Tweed Deluxe® Style
Tweed Bassman® Style
Blackface Deluxe Reverb® Style
Tweed Twin Low Power® Style
Tweed Twin High Power® Style
Marshall® JTM 45 Style
Marshall® 18 Watt Style

Cabinets • Chassis • Casters • Chemicals • Connectors • Covers • Diodes • Echoplex Parts • Fiberboards • Footswitches • Fuses • Fuse Holders • Grill Cloth • Handles • Hardware • ICs • Jacks • Knobs • Logos • Op Amps • Potentiometers • Power Cords • Resistors • Reverb Tanks • Schematic Books • Sockets • Speakers • Switches • Test Equipment • Tilt Back Legs • Tolex • Transformers • Transistors • Tube Sockets • T-Shirts • Vacuum Tubes • Wah-Wah Parts and MORE!

1-800-927-6656 • 910-259-7291 • mojo@mojotone.com

Disclaimer: Mojo Musical Supply is not affiliated with Fender Musical Instruments or Marshall Amplification. Champ®, Deluxe®, Bassman®, and Twin® are registered trademarks of Fender Musical Instruments. JTM 45® is a registered trademark of Marshall Amplification.

R.G. Keen

Output Transformer Bobbins — Is Paper the Real Gold Standard?

I've heard it repeatedly: Paper bobbins on output transformers in tube amps are somehow better than plastic bobbins. Is this version of the adage "They don't make them like they used to" true or false? Or, is it a bit of both?

Transformers used to be wound on cardboard formers, which were hollow "sticks" of glued-up cardboard about three feet long. The hollow within offered just the right dimensions needed to slip the transformer laminations snugly inside.

Winding-machine operators would place the bobbin-forming "sticks" onto big machines and then wind several coils at the same time, spaced out along the stick. Each separate section would be wound with primaries and secondaries, stacked atop one another just the way they would be in the completed transformer.

The finished stick was cut into sections, each section being long enough to hold one set of coils. These sections each became the entire windings for one transformer. That's how the term "stick wound" originated in regard to those transformers. They were literally wound on a stick. Almost all the "golden age" transformers—the good and the bad--were made this way. It was simply the cheapest way to produce transformers in high volumes.

Transformer vendors eventually came up with the concept of using plastic bobbins for the windings. These bobbins formed a protective insulating layer on the ends of the coil, as well as between the coil and the core. They could also be produced on new automated winders at a cost that was even lower than stick-wound transformers. Manufacturers looking to reduce costs jumped onto the plastic bobbin bandwagon and wrung a few more cents out of their transformers.

Critical musicians, however, noticed that the new plastic-bobbin transformers didn't sound as good as the old ones. Not surprisingly, they noticed the plastic bobbin and made the connection: Paper was good, but plastic was bad.

Is that assumption correct? No.

The plain fact is that both cardboard and plastic are completely invisible to magnetic fields, and neither one makes any difference in the functioning of coils that are otherwise identical. The difference in performance is determined by how carefully the windings are designed and done, not which bobbin material is used.

It's possible that sloppy winders adopted plastic bobbins to hide their work, but that has nothing to do with the bobbin. After all, it's also possible to wind coils poorly onto cardboard. If the assembly worker is skillful and patient, then either bobbin material could be used with equal results.

On the other hand, something that really changes a transformer's performance is something you never hear about: whether the transformer is impregnated or not. Impregnating the transformer—or, filling all the voids inside it--will always increase the unit's self-capacitance because the air is replaced by varnish, polyester, urethane, beeswax, etc. A transformer that isn't impregnated will always exhibit better high-end frequency response than an impregnated one that's identical in every other respect. Technically, this is because air has a very low dielectric constant and the impregnating materials all have a higher dielectric constant.

So, is the way Leo did it better because he used paper bobbins? Sorry, but it isn't.

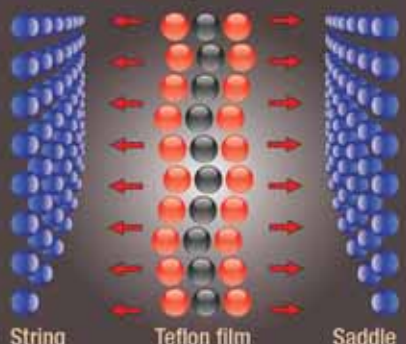
R.G. Keen - Cheif Engineer
Visual Sound - www.visualsound.net

Break a sweat... *not your strings!*

U.S. Patent Number 4,960,027

How do String Savers™ work?

Metal saddles hold your strings firmly. Too firmly. Imagine tightly gripping a wire coat hanger and bending it back and forth, over and over - it snaps. Patented GRAPH TECH STRING SAVER SADDLES ease this grip. As a string moves and vibrates against a String-Saver saddle, a thin Teflon™ film is created. Teflon forms a repelling molecular barrier between the saddle and the string, and microscopically spreads the stress over a greater portion of the string. For string breakage reduction the difference can be dramatic. Strings that last and last, no matter how hard you play. And the sound? String Savers have the full bodied tone and bite of vintage steel saddles with 25% more sustain than brass! Try them and you'll see why so many of our customers say String Savers are absolutely the best guitar modification they've ever made.



String Saver™ Saddles for the Floyd Rose® Locking Tremolo

- Reduces string breakage
- Increases sustain
- Improves mid-range depth
- Super-lubricating
- Improves tuning
- Corrosion resistant

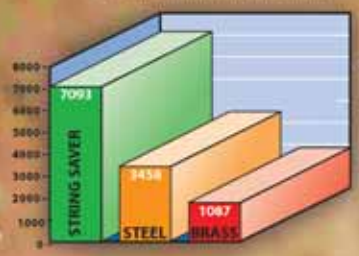
Play longer & harder without breaking a string!

Utilizing new, breakthrough technology in polymer engineering, you'll never again have to worry about breaking strings. Many guitarists actually feel they play better and with more confidence using String Saver Saddles. Go for those wild bends, play harder and be more aggressive, dare that string to break! Try String Savers for 45 days, we guarantee a dramatic, (and we mean night and day DRAMATIC), increase in the life of your strings or we'll refund your money in full.

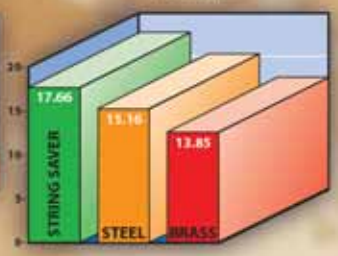
What do String Savers™ sound like?

We designed String Saver Saddles tone around the full-bodied, crisp sound of Fender vintage steel saddles and then added a generous boost of natural sustain (see sustain test chart). The best we've heard it described is "woody with an edge" Many of our customers, especially studio musicians and recording artists, have switched their guitars over to String Savers just for the sound. Depending on the saddles you are currently using, the sound improvement can be as dramatic as when you replace an old set of strings with a new set.

STRING BREAKAGE TEST
number of plucks until failure



SUSTAIN TEST
in seconds



All tests were performed with model PS-8000-F0 String Saver Saddles using a Fender Strat guitar. Sustain tests are averaged over ten separate readings on each string. String endurance tests were performed on all six strings using Thunder Thumb picking machine at 450 up and down strokes per minute. Strings used were GHS Boomer gauged .010 to .046.

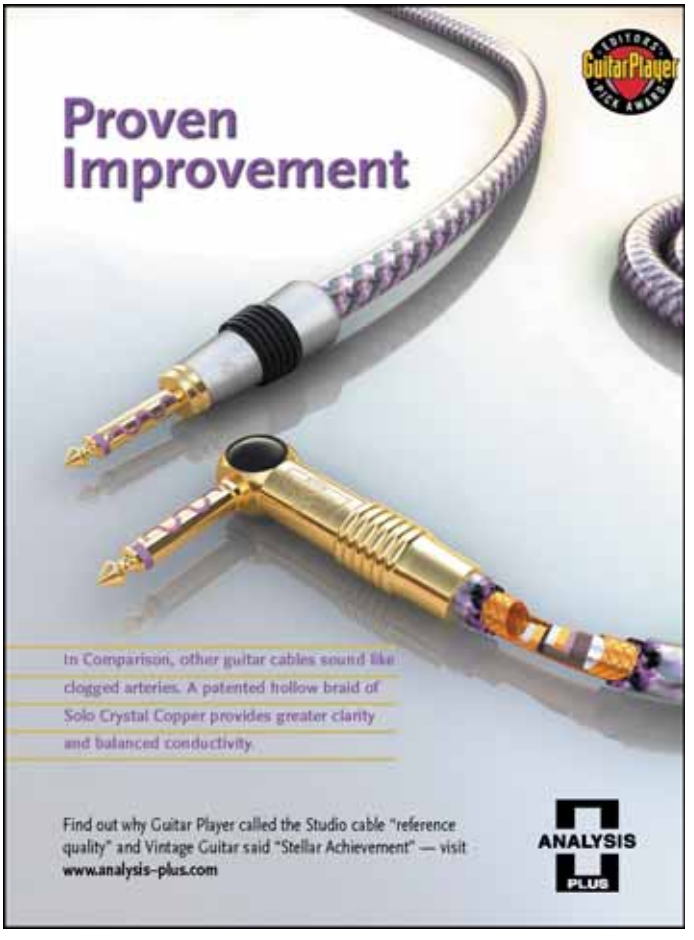
For a **FREE INFORMATION BUNDLE** on the causes of string breakage and how to alleviate it, visit www.graphtech.com/requests and enter promo code **9X5.**

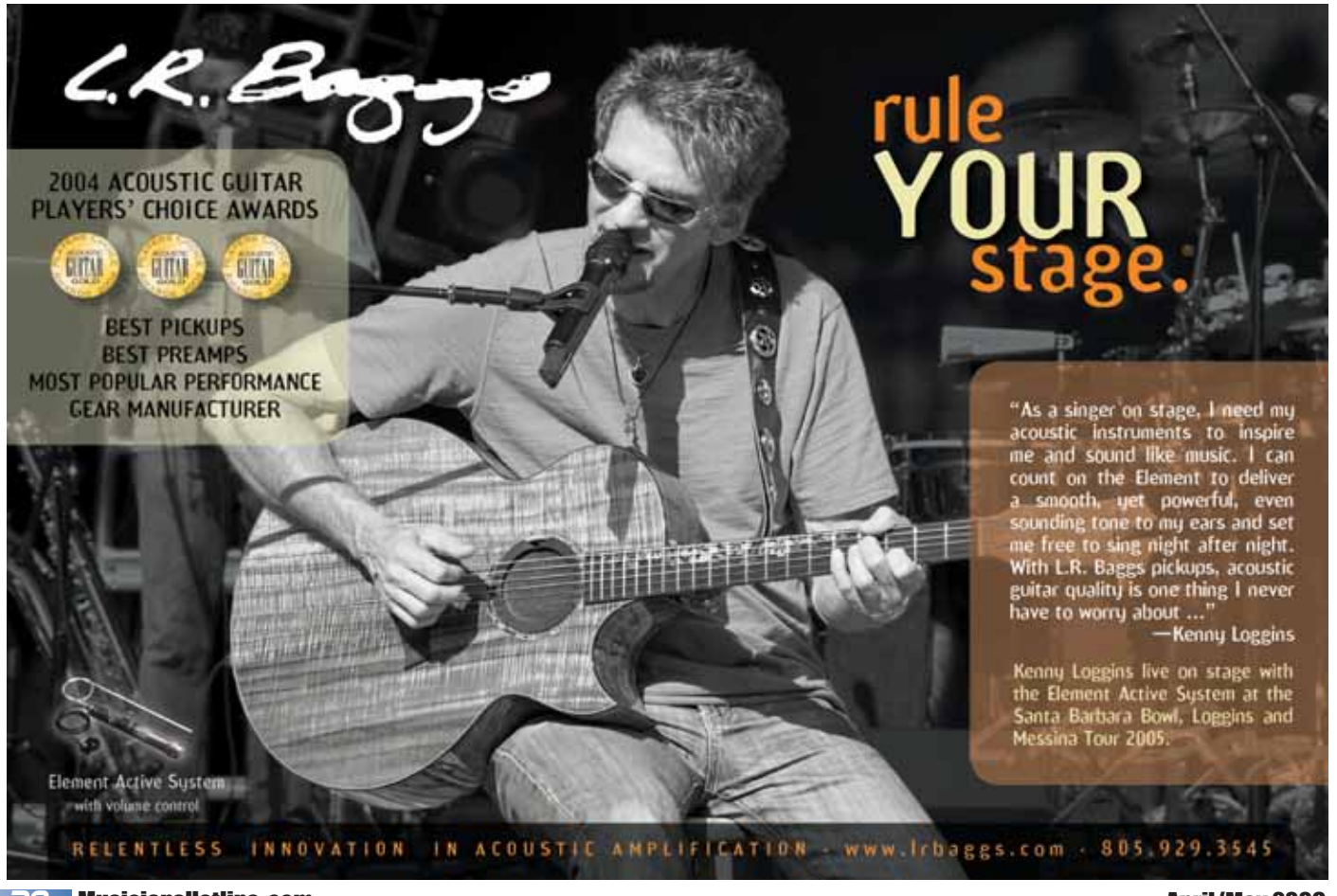
Graph Tech Guitar Labs
Phone (604) 940-5353
e-Mail: sales@graphtech.com
www.graphtech.com

Graph Tech GUITAR LABS
THE GUITAR INDUSTRY'S NUT & SADDLE EXPERTS

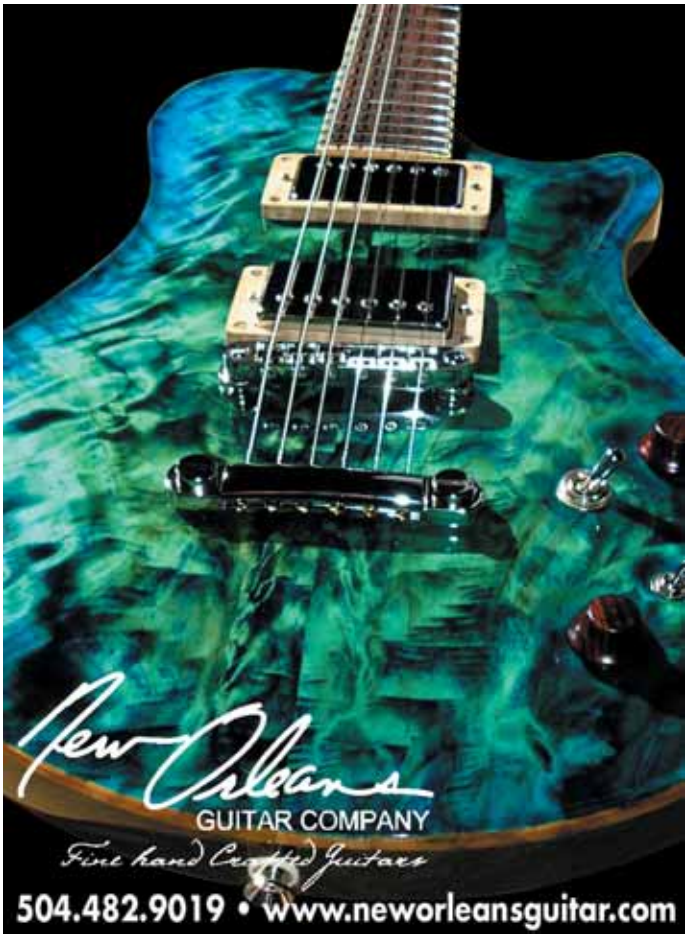
ZVEX * Suhr * Bad Cat * Barber * Gretsch * Xotic * Orange
* Zemlatis * Dr Z * EH * Fulltone * Warrior * Hamer * SD * Maxon * Moog * & More !
Charvel * Top Hat * Menatone * Red Witch * D' Pergo * Carr * Teese * Van Zandt *
http://www.musictoyz.com
Isn't It Time You Got The Gear You Deserve ?

Visit Us at our New Store in Maine! (888) 400-7436

Proven Improvement
Guitar Player

In Comparison, other guitar cables sound like clogged arteries. A patented hollow braid of Solo Crystal Copper provides greater clarity and balanced conductivity.
Find out why Guitar Player called the Studio cable "reference quality" and Vintage Guitar said "Stellar Achievement" — visit www.analysis-plus.com
ANALYSIS PLUS

L.R. Baggs
2004 ACOUSTIC GUITAR PLAYERS' CHOICE AWARDS
BEST PICKUPS
BEST PREAMPS
MOST POPULAR PERFORMANCE GEAR MANUFACTURER
rule YOUR stage.

"As a singer on stage, I need my acoustic instruments to inspire me and sound like music. I can count on the Element to deliver a smooth, yet powerful, even sounding tone to my ears and set me free to sing night after night. With L.R. Baggs pickups, acoustic guitar quality is one thing I never have to worry about ..."
—Kenny Loggins
Kenny Loggins live on stage with the Element Active System at the Santa Barbara Bowl, Loggins and Messina Tour 2005.
Element Active System with volume control
RELENTLESS INNOVATION IN ACOUSTIC AMPLIFICATION · www.lrbaggs.com · 805.929.3545

LIQUID SUNSHINE
CLASS A OVERDRIVE
JFET based overdrive with natural harmonic content and a huge available volume boost.
STUPID BOX
DISTORTION
Uniquely voiced distortion with a twist of fuzz and overdrive for a big 70's sound.
BLACKSTAR
HIGH GAIN DISTORTION
High gain, huge tone, and loads of sustain, yet harmonically rich and full.
FLYING TOMATO
MUTANT FUZZ
Start out with a classic effect, and add modern features. We didn't stop at an LED, and true bypass. The flying Tomato also has tone controls, and a "Squish" knob.
QUASAR
PHASE SHIFTER
Phasers shouldn't be distortion boxes. This vactrol based phaser offers ultimate control, and loads of headroom. You will forget all about your one knob distort-o-phaser.
SUBDECAY
www.subdecay.com - 503 961 2169 - sales@subdecay.com


New Orleans
GUITAR COMPANY
Fine hand Crafted Guitars
504.482.9019 • www.neworleansguitar.com

Caution!
Playing Black Diamond Strings may be addictive.
FOR APPAREL
SHOP @ OUR
WEBPAGE
Black Diamond
Electric Guitar
Black Diamond
Strings
Since 1890
A Cavanaugh Company
THE Houser
1805 Apex Road, Sarasota, FL 34240, Phone 941-379-9911
www.blackdiamondstrings.com

Boutique Buzz

Heath

"THE BEST OF BOUTIQUE GEAR"

People ask me every day, Heath, what do you play, or what do you use? Or what is your favorite this or that? So here's my favorite gear that I either use myself, or highly recommend. Keep in mind that this is for newer "boutique" gear only. Some may argue vintage this or that, and I'll argue new gear to old gear all day, but this is not that conversation ?

ELECTRIC GUITARS

For a vintage or modern Strat type guitar I would play a Suhr Guitar every time. If you need a guitar that will always be consistent, plays better than any bolt on guitar I have every played, and is more in tune with itself than a traditional strat, I feel Suhr is the best choice.
www.suhrguitars.com

For a Tele style guitar, which is what I play, I always go back to my James Trussart Steelcaster. These guitars have a lot of characteristics that cannot be compared to any other "wood" guitar. The string dynamics of the Steelcaster is the best I've ever experienced. I play soft, it's clean. I play hard it breaks up and I get a killer classic rock sound. String dynamics is a more common trait to the Tele style guitar compared to a Strat, but I feel the Trussart takes this to the next level. The Steelcaster also has a beefier sound than a traditional Tele. More body, more, grit, more attitude! DO NOT BE FOOLED BY THE METAL BODY! These are fantastic sounding guitars!
www.jamestrussart.com

For a set neck type guitar I'm torn between 2 makers. I'm really diggin' the Hamer U.S.A. guitars right now. Really high quality, great playability, and killer sound. Put that together with a company who knows how to treat its end users and dealers, and I have to say that I'm impressed! BUT…….
www.hamerguitars.com

Based on workmanship, quality, uniqueness, playability, and sound, I would have to pick a Jersey Girl guitar. If you're not familiar with these, please check them out! Incredible woods, unbelievable colored wood inlay, handmade pickups and other wooden parts, great sound, and aesthetics like you've never seen, these guitars are ridiculous!
www.jerseygirlguitars.com

AMPLIFIERS

I would consider guitar amplifiers and effect pedals to be my specialty! I love them and feel that the amp and the guitar pickups are the 2 most important elements that make up your sound. Everyone knows I'm a Bat Cat guy, so I wont even front ?

To me a Bad Cat has what I need in an amp. A tone full of harmonic character that is immensely receptive to the "string dynamics" that I need for my music. Again, play soft, I'm clean, play hard, I'm rockin'. That's all I need! No pedals, nothing else coloring my sound, and NO headaches!! I'm currently using a Custom Shop Cub II30 R/T, but I do a have a proto amp coming this week which I have heard. It's an amp with 4 6v6's that Bad Cat will introduce at some point. Can't wait to try it with the band!!! I sell a lot of great amps. Depending on what kind of sound you want, tone is subjective and a Bad Cat may not be your sound, but it is mine! ?
www.badcatamps.com

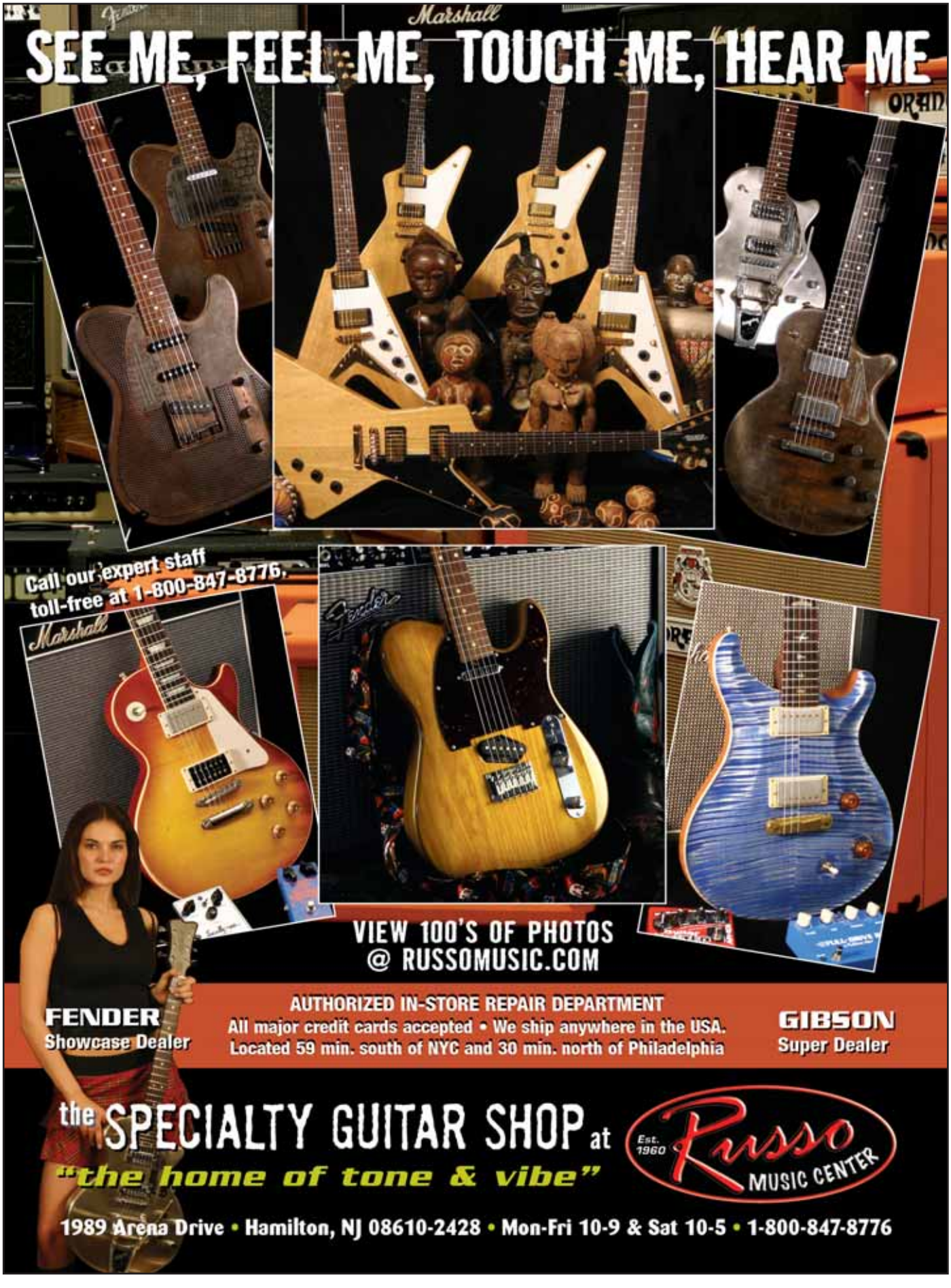
EFFECT PEDALS

There are so many great FX pedals on the market. I do not have the space to go into them all, but maybe I will in a future column. Here's a few I think are very useable in many rigs. For overdrives the Fulltone OCD I love as well as the Jersey Girl Fulltender. All the Xotic pedals are great too! The best will be a Tube amp simulator pedal called the Klone, that is coming soon! For a Fuzz you can't beat a Zvex Fuzz Factory! For something that pulls in the reigns a bit, I like the Frantone Sweet pedal! For a distortion pedal, the Emma rezzafratznitz is my fav, hands down! For a compressor, I like the Keeley for a sound with character and the Carl Martin for something more transparent. For delay the Fulltone tube Tape Echo is the ultimate, but for the more budget conscious, check out the Keeley modded Ibanez ad-9. For a Wah the Fulltone Clyde is the most versatile, quality wah out there in my opinion, although the now defunct Kern Tube wah is the best wah I've ever heard on a clean sound. Got too mushy on the gain sound though which is why I like the Fulltone. And lastly is chorus. Well chorus is for wussies, so I really don't care, but the T.C. chorus has to be the best!

On April 8th my band, Heath and the Control Freaks will open for Johnny A. in Stoughton Ma. I can't wait! Gona be fun! Will be a gear fest! More on that later and more info is available at ***www.bostonguitar.com***

Check back next month for my conversation with Andy Fuchs. Fuchs Amps have really been buzzing lately! Should be a good read!
Peace, love, and gear,
Heath

Heath is the owner of
Boston Guitar Works and Boston Guitar Imports.
www.bostonguitar.com • www.bostonguitarimports.com • email: heath@bostonguitar.com


SEE ME, FEEL ME, TOUCH ME, HEAR ME
Call our expert staff
toll-free at 1-800-847-8776.
VIEW 100'S OF PHOTOS
@ RUSSOMUSIC.COM
FENDER
Showcase Dealer
AUTHORIZED IN-STORE REPAIR DEPARTMENT
All major credit cards accepted • We ship anywhere in the USA.
Located 59 min. south of NYC and 30 min. north of Philadelphia
GIBSON
Super Dealer
the SPECIALTY GUITAR SHOP at
"the home of tone & vibe"
Est. 1960 Russo MUSIC CENTER
1989 Arena Drive • Hamilton, NJ 08610-2428 • Mon-Fri 10-9 & Sat 10-5 • 1-800-847-8776

Moody Leather

Company Profile

By Brett Petrusek

Allison, during our last conversation you mentioned that Moody Leather didn't officially begin as a maker of high-quality straps. Tell us about the development of your company and how you got into the business?

Allison Suter: Moody was my father's name, and we emboss his actual signature on everything we make. I began working with leather during the time I was my father's caregiver, because I needed something to do while I took care of him. I started working with deerskin, hand-braiding the leather to make a jacket for him. When I finished he said, "Wow . . . this is it. Your degree in dance will always be useful, but this is what you will make your money at someday! I can rest knowing you'll be well taken care of." He passed away three days later, and over the 13 years since then I've worked hard to find my niche. I've made everything from pouches to vests, and a lot of clothing I settled on handbags about five years ago, after my daughter was born. I had a request to make a guitar strap using the fine Italian leather I'd been using to make my handbags, and with that the first Moody strap was born. This particular musician couldn't believe the quality of the strap I'd made, or the comfort it brought him So, I did the research and quickly realized that the market was starving for a high-end quality strap. So, for the past two years my complete focus has been on bass and guitar straps.

MH: Moody Leather produces a very distinctive line of straps using the finest materials, so the end result is very dynamic and esthetically pleasing. Is there more to choosing a strap than looks alone? Are their ergonomic benefits too?

Allison Suter: Yes, the choice between leather or suede on the back will have a direct effect on its benefits. Suede on the back grips a bit. It helps the instrument stay in place, which allows for the musician's hands to be free to play. The leather chosen for the back is a tanned butterball deer leather. This has a different texture than the top leather. So, the top has a sleek, smooth look, and the leather on the belly is soft without being slippery. These are the most comfortable straps in the world, without looking like a padded orthopedic strap [laughs]. Gary Hoey says, "Due to the comfort and quality of Moody

Leather's straps, I can now play long sessions in comfort without the distraction that other straps have given me. This in turn has made me a better player." And the editor-in-chief of Guitar Player magazine said, "If you never thought you would fall in love with a guitar strap before, get your engagement ring out for this!"

MH: You have a standard offering as well as an artist signature series. Please tell us about some of the artists you've developed straps for, and any new relationships.

Allison Suter: We like to develop a good working relationship with each of our professional musicians. That means we don't just find a picture of them using our straps, but they endorse Moody and promote our product. We have endorsements from Mike Dirnt (Green Day), Billy Sheehan, Richie Kotzen, Gary Hoey, Warrant, John 5, Scott Stapp, Orlando Wright (with Buddy Guy's band), Nick Sterling, American Drag, Your group Fifty Seven Stitch and Cassandra Falconer, to name a few. Currently we're designing straps for Prince and the Wilson sisters of Heart, along with a few others to be unveiled soon. Our biggest collaborations, though, have been with manufacturing companies. We make straps for Alembic, Budda Amplification, Organic Guitars, MSA Slide Guitars, TalkBass.com, Sleek Elite (Japan) and our newest account, Peavey. These companies sell Moody straps with their logos on the front and "Moody" embossed on the back. Peavey has really taken our co-marketing to the next level. Not only are the straps offered via their website, but when you purchase a custom Cirrus or Hartley Signature Series instrument it comes with a Moody/Peavey strap! This was such a great idea that Schecter and Warrior Instruments are designing their own lines of Moody straps too. My theory in this development was, "Previously, these high-end manufacturing companies were selling beautiful instruments without straps, much like motorcycles without kickstands. The strap is necessary to hold up your electric instrument, just the way a kickstand is essential to a motorcycle. But as it is, you have to find one on your own . . . . "

MH: Will you be showing any special one-off designs at the Dallas Show? Do you have anything special planned for the event?

Allison Suter: Guitar shows give us the opportunity to meet our customers and offer special, limited-edition designs and colors that might be unavailable on our site. At the Dallas show we'll have three new colors (cosmo red, olive green and distressed fudge, each of which comes with leather on the back) and one custom flame design. Moody is also bringing out a few artists to Dallas for autograph signing. This year we'll have Gary Hoey, Nick Sterling, American Drag, Benny Reitveld of Santana, Joe Bonamassa. and of course your band Fifty Seven Stitch, We're also a proud sponsor of this year's Dallas Guitar Show.

Allison, you have a unique approach to your marketing -- mainly in your print ads, which are sensual and sophisticated. How did you arrive at this strategy? The music industry has embraced my marketing idea with open arms. I like to entice the customer with sensuality, not in-your-face sexuality. My concept of using sensuality comes from the soft, sensual feel of our straps. We use three layers of imported Italian leather, and we hand-make everything right here in California. The three layers create a pillow effect on the musician's shoulder, allowing the strap to melt into their shoulder and become an integral part of their playing experience. Plus, we're catering to an audience that's 97% male, so naturally I thought that using my naked body in a tasteful way would get their attention. But when the strap arrives and they try it . . . well, the product sells itself.

MH: Thanks so much for your time today. What can we look forward to from Moody Leather in the future?

Allison Suter: There is only one thing I can say about the future of Moody Leather: "Welcome to your next addiction . . . . " For more details, keep your eyes on our website at

moodyleather.com.

(MHL senior graphic designer Brett Petrusek and his band Fifty Seven Stitch endorse Moody Leather straps and will be on hand at the Dallas Guitar Show for autograph signing. - Ed.)

Recone Specialists

Save your Sound

402-826-3540

Don't replace your favorite speakers! We can rebuild them with the original factory materials for less. Limited one year warranty, call us for a quote today!

reconespecialists.com

Recone Specialists
Pro re-cone and Speaker Repair
1144 Main Ave
Crete, NE 68333

USA
CUSTOM GUITARS
Premier Custom Guitar Neck and Body Shop Proudly Presents...

ROXY
GUITAR FINISH
High Qaulity Custom Guitar Finishing
roxyguitarfinish.com
usacustomguitars.com

2340 South Jefferson Avenue Tacoma WA 98402 253-572-4400

TO THOSE ABOUT TO ROCK

HANDMADE IN THE NORTHWEST
Original
ROCK HARD
Road Cases

ATA Cases
AMP Racks
Guitar Cases
Combo Amp Cases

www.rockhardcases.com
1-800-574-2305
e-mail:
mark@rockhardcases.com

Custom Cases
Computer Cases
Keyboard Cases
Mixer Console Cases

WE SALUTE YOU

Amp Head Cases

Guitar Case

TUNG-SOL IS BACK!

6V6GT | 12AX7 | 12X7/ECC803S (GOLD PIN) | 5881 | 6550 | EF806S | KT66

Electro-Harmonix has acquired the trademark of this legendary brand — a benchmark of performance and listening quality for serious musicians and audiophiles. Our vacuum tube engineers spared no detail in ensuring perfect replication and performance. Expect creamy, smooth resonance and well-defined character that will fully enhance every aspect of your sound.

NOW AVAILABLE AT LEADING MUSIC STORES, HI-FI DEALERS AND SERVICE SHOPS.

TEL: 800.633.5477 FAX: 718.937.9111 tungsol@newsensor.com www.newsensor.com

Andy Anderson

Why They Do What They Do . . . and Why You Should Do It Too!

I went out and saw several young struggling bands the other day, and it was great fun. But what interested me most was the fact that some of the nuances I take for granted in the bigger rock shows have begun make a lot of sense in this small club environment, especially when it comes to screaming-loud guitars. The first item was the reason acts use drum risers, the second item concerned the placement of guitar and keyboard amps, and the third was lighting.

Drum Risers

Why would this be so important? Well, with many low-volume bands or highly miked bands, the placement of the drums on a riser is more for the purpose of making the drummer visible, and so that he can see the other performers at eye level. However, if you're playing on a large stage or with a band that has loud stage volumes and loud floor monitors, placing the drummer on a riser might help every one in the band play tighter with greater awareness of the beat. Think about it: When you put that drummer up high, his kick drum is at about waist level relative to the performers on the main level of the stage. In this area of the body (meaning the midsection) we're sensitive to pressure variations. The constant pulse of the kick drum can be felt when you play—both consciously and unconsciously--even if your ears don't zero in on the sound. A good, strong, hard-hitting drummer with a well-tuned kick makes you play better, so it all sounds better to the audience and over the PA. In a small club the kick drum would be at ear level relative to the audience, assuming a standard drum riser two feet high and a three-foot stage for the performers. Additionally, many drummers keep time on the hi-hat and ride cymbals. With a two-foot drum riser these instruments would be at about ear level for the rest of the band, so the high-frequency sound would easily cover the stage and help keep the band in time during transitions and tempo changes. The ear is also the most sensitive in this region of sound. The toms, which produce lower-frequency sounds, would also carry across the stage in all directions, and if tuned well would ring with great tone. Finally, the drummer can just glance left or right instead of looking up and away from his drums to make contact with other performers. Now do you see why using a drum riser make lots of sense if you play in a loud band? It makes sense in any band, for that matter.

Placement of Amps and Monitors

On one performance I helped a young musician set up on stage. The keyboard amp was set right beside her. When she cranked it up to a volume she thought was good, she was knocking everybody down in front of her and was having a hard time blending with the band. She simply couldn't hear enough of herself to achieve a balance with the band. Her highs out of the key amp were shrill because the speaker was by her feet and pointed away from her, and the vocal monitor was not pointed toward her head. So, she sounded muffled and couldn't hear herself. A quick adjustment of her amp and monitor, and wow, she could hear! Imagine that! It's simple stuff, but it's important.

Lighting

The band was new and didn't have any lights other than a strobe light and some rope lights. I certainly understand new-band finances, having been there once. But just two lights per side in front with some good color gels would have made the band look 100% better! The total cost of something rigged up from the local building supply store would probably be $30.00 or less. Now, I know the point about music is to be heard, but it's also important that you be seen!

That's it for now. So, till next time: Play hard and LOOK GOOD!

Andy Anderson Bio...

Andy Anderson is president of Concert Sound Inc., which provides sound, lighting, stage, roof and backline services throughout the Midwest. Concert Sound has served the needs of many major acts over the years, including the Beach Boys, Starship, .38 Special, and Mickey Gilley. Concert Sound also handles sound-and-lighting sales and installations, and designs custom band systems. Andy has been active in the audio field for 25 years, beginning with a recording studio and moving into live sound and sound-system installation. He is active at Dawghouse Recording, a ProTools-based recording studio in Ames, Iowa, and is a partner in a business specializing in musical electronics repair and speaker reconing.

Andy Anderson • Concert Sound Productions • www.concertsound.org • and.ent@lvcta.com • 515-291-0464 • www.Dawghouse.com • 515-291-4159

GuitarSale

The Finest Guitars on the Planet.

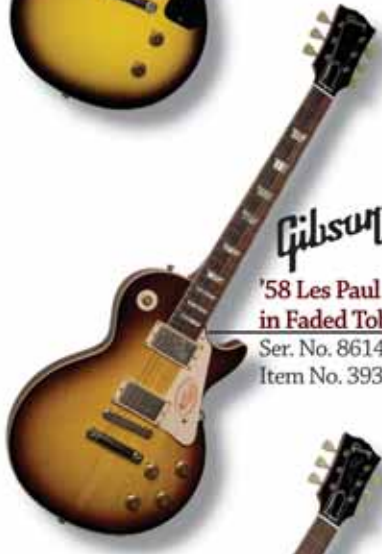
Dedicated to bringing you the finest selection of acoustic and electric guitars.

We offer hand-selected, limited edition and custom run instruments by legendary guitar makers. Every Custom Shop instrument has been specifically chosen because it meets the level of perfection you expect from the Custom Shop. Precisely inspected and set up before shipping directly to your door.

Gibson
'57 LP JR Single Cut "VOS"
Ser. No. 76323
Item No. 393530

Gibson
'68 Les Paul Custom Silverburst
Ser. No. 055018
Item No. 449184

Fender
Masterbuilt
"Mary Kaye" Strat
Ser. No. MK5193
Item No. 272581



Gibson
'58 Les Paul Plain Top "VOS"
in Faded Tobacco
Ser. No. 86140
Item No. 393689

Gibson
Stinger SG Standard
Ser. No. 030112 MM20
Item No. 224709

Fender
'67 Tele Firemist Silver
Metallic LTD
Ser. No. R29001
Item No. 272582

Gibson
'59 Les Paul Standard "VOS"
Washed Cherry
Ser. No. 96112
Item No. 393740

Gibson
'59 Korina Flying V
Ser. No. 95519
Item No. 225894

Warwick
Jack Bruce
Cream Reunion Bass
Ser. No. 013
Item No. 266608

Log on to our website to view hundreds of guitars!
www.guitarsale.com

CUSTOM SHOP

www.guitarsale.com Call 800.417.9104 or email— johnb@guitarsale.com Enjoy the show.

Gary S. Dick
Proprietor

Gary's Classic Guitars

Serving Investors, Collectors & Professionals

CINCINNATI, OHIO
TELEPHONE (513) 891-0555
FAX (513) 891-9444
PLEASE VISIT OUR WEBSITE
www.garysguitars.com
"LOTS OF PHOTOS"!!!
YOU CAN EMAIL US AT **GARYSCLSSC@AOL.COM**

TOP CA$H PAID FOR GUITARS, BASSES ETC.

WE BUY, SELL, TRADE AND CONSIGN GUITARS, BASSES AND AMPS.

SERVING INVESTORS, COLLECTORS AND PROFESSIONALS AROUND THE WORLD!!!

"WE ARE CITES CERTIFIED"

GIBSON "PLATINUM AWARD" "LEVEL"HISTORIC COLLECTION & CUSTOM SHOP DEALER"

PLEASE CALL FOR PRICE AND AVAILABILITY ON GIBSON'S FINEST NEW GUITARS!

FENDER ELECTRICS

1958 FENDER TELECASTER, Blonde, Maple Neck, strings thru the body! , Spaghetti logo, Cool and rare guitar! All original, OHSC, VG++ $Call
1968 FENDER "PAISLEY" TELECASTER, Maple Cap neck!, Kluson's Rare and very cool model!, OHSC $Call
1959 FENDER STRATOCASTER , Slab board, "Two-Tone" Sunburst! Tremolo, Fabulous musical instrument! EC, Original Tweed hard case, $Call
1957 FENDER STRATOCASTER, Sunburst, Maple Neck, Tremolo, Nice neck! EC-, original Tweed hard case $Call
1957 FENDER STRATOCASTER, Sunburst, Maple Neck, Tremolo, Fabulous full neck! EC, Featherweight! Tweed hard case $Call
1957 FENDER STRATOCASTER, Sunburst, Maple Neck, Hardtail, Fabulous neck! EC, Featherweight! Original Tweed hard case $Call
1965 FENDER STRATOCASTER, Olympic White! Rosewood Fingerboard All original, Tremolo, EC, Fabulous neck!, OHSC $Call
1959 FENDER STRATOCASTER , Maple Neck, Tremolo, Great vibe! VG+, worn Original Tweed hard case, $Call
1961 FENDER STRATOCASTER , Sunburst, Slab Board, Tremolo, Great vibe! VG+, nice refret, Original Brown hard case, $Call
1962 FENDER STRATOCASTER, Sunburst, Brazilian rosewood fingerboard, Clay dots, Spaghetti logo, Green guard, Tremolo, Superb neck! EC, OHSC, $Call
1963 FENDER STRATOCASTER, Sunburst, Brazilian rosewood fingerboard, Clay dots, Spaghetti logo, Green guard, Tremolo, Great neck! EC, OHSC, $Call
1964 FENDER STRATOCASTER, Sunburst, Brazilian rosewood fingerboard, Clay dots, Spaghetti logo, Green guard, Tremolo, Awesome! EC, OHSC, $Call
1955 FENDER STRATOCASTER, Refin, Maple Neck, some Bakelite Parts, Tremolo, EC, hard case, $Call
1966 FENDER STRATOCASTER, Sunburst, Rosewood Fingerboard, Tremolo, OHSC, VG++ $Call
1972 FENDER "Tele Thinline", Natural finish, Maple neck, Fender Humbucking pickups, Full neck! All original, OHSC, EC $Call
1970 FENDER STRATOCASTER, Sunburst, Rosewood Fingerboard, Tremolo, Fine guitar! All original, OHSC, EC, $Call
1973 FENDER STRATOCASTER, Natural finish, gorgeous Ash body Maple Neck, Staggered pole pickups, three way switch, all original, Tremolo EC++, HSC $Call
1966 FENDER MUSTANG, White with Tortoise pickguard Guard, VG++, OHSC. $1,695
1966 FENDER MUSTANG, Daphne Blue, White Pearloid Guard, VG++, OHSC. $1,595
1968 FENDER MUSTANG, Competition Blue with matching headstock! White Pearloid guard, EC+, OHSC. $1,995
1969 FENDER MUSTANG, Competition Red with matching headstock! White Pearloid guard, Tags! EC+, OHSC. $1,995
1962 FENDER JAGUAR, Sunburst, "Slab board", One owner, Clay dots, Great pickups! VG+, Original brown hard case $Call
1963 FENDER JAGUAR, "Blonde!, VG+, Tortoise guard, Clay dots, Rare color, Original and rare Fender "Gun style" case $Call
1959 FENDER JAZZMASTER Gold anodized guard!, Sunburst, "Slab board", One owner, Exceptionally fine, all original! Clay dots, Spaghetti logo, Superb instrument!, Nice Original Tweed hard case $Call
1962 FENDER JAZZMASTER, Sunburst, "Slab board", One owner, Clay dots, Spaghetti logo, Superb instrument!, EC, Original brown hard case $Call
1966 FENDER JAZZMASTER, Sunburst, Pearls dots with Binding, All original EC, OHSC $ 2,995

GIBSON ELECTRICS

GIBSON NEWS! We are officially now NOT a Gibson dealer for 2005. Many fine new Gibson's in stock, Please call!
1957 GIBSON LES PAUL GOLDTOP, PAF's Tune-o-matic & Tags! Stop tail!, CrËme parts, Light back and neck, Brown OHSC, Exceptionally fine, Amazing guitar! Beautiful original Brown 5 latch hardshell case with pink plush lining $Call
1959 Les Paul Standard "Burst", Stop tail, Clean! ñ Call
1965 (early) "Stop tail" ES-335 TDC, Cherry Red, Two Humbucking pickups, Nice neck, EC, OHSC $Call
1960 GIBSON EMS-1275 DOUBLENECK Six string guitar and six string octave guitar, Fat semi-hollow body, Spruce top! Original Black!, Three PAF's!, Factory Bigsby, Only two original's ever made in Black! Super rare!, fabulous full necks! Rare original Brown rectangular Gibson Hardshell case with Pink Plush lining! $Call
1962 GIBSON ES-345TD, Sunburst!, Stop Tail!, Two PAF's, EC+, Great guitar!, Original Hardshell case. $Call
1994 GIBSON Lonnie Mack Flying "V" with signature, Cherry Red, Mint with tags! OHSC $Call
1959 GIBSON LES PAUL "Burst", All 59' features! Tags!, One o w n e r ! Full 59' neck, Large frets, Stoptail! Gorgeous color, very light flame Exceptionally fine, all original condition, with original brown hard case with pink plush lining. $ Sold...Sell your "Burst" to us!
1960 GIBSON ES-335TDN, Blonde!, Stop Tail!, Two PAF's, Long Guard, EC+, Superb guitar! , Original Brown Hardshell case. $Call
1961 GIBSON ES-335TD, Cherry Red!, Stop Tail!, Two PAF's, EC, Superb guitar!, Original Hardshell case. $Call
1963 GIBSON SG LES PAUL STANDARD, Cherry Red, Sideways Vibrola All nickel parts! One owner, Nice wide neck!, EC, OHSC. $Call
1953 GIBSON ES-295, All Gold Finish, All original, Gold Flower Pickguard, One owner, VG+! OHSC $Call
1963 GIBSON SG LES PAUL Jr., Cherry Red, Double Cutaway SG Style, Stop tail, EC, Great guitar! Full neck! HSC $Call
1955 Gibson ES-225T, Sunburst, one P-90, trapeze tailpiece, all original, EC, OHSC $1995
1969 GIBSON ES-335 TD Block markers, Sunburst, Orange label, Humbucking pickups, EC+, One owner, all original condition, OHSC. $Call
1979 GIBSON L-6S, Natural, Maple neck, EC+, all original, Just like Santana played!, SSC, $1,395
2005 GIBSON HISTORIC ES-335, Cherry red, Dot neck, Beautiful Rosewood board, Stop tail, New with tags and hardshell case. $Call
1973 GIBSON ES-335TDC Block markers, Mahogany neck, Cherry Red, Trapeze tailpiece, Humbucking pickups, VG+, all original, OHSC. $Call
1985 GIBSON "30th ANNIVERSARY" LES PAUL GOLDTOP, Limited edition, Near Mint with tags!, Two Humbucking Pickups, Superb!!! Clean Original brown hardshell case $Call
1987 GIBSON LES PAUL CUSTOM, White, Gold Hardware,Two Humbucking Pickups, Very clean!, EC. OHSC $Call
1981 GIBSON LES PAUL CUSTOM, Black, original chrome Hardware,Two Humbucking Pickups, EC. OHSC $Call
1975 GIBSON LES PAUL DELUXE GOLDTOP, Two original Mini Humbucking Pickups, Very clean!, EC+. OHSC $Call

EPIPHONE ELECTRICS

1966 EPIPHONE RIVIERA, Gorgeous! Cherry Red, Two pickups, Frequensator Tailpiece, EC with HSC. $Call
1967 EPIPHONE Howard Roberts, Natural Top Oval sound hole, Johnny Smith style original pickup Rare model in EC+ condition with HSC $Call
1951 EPIPHONE Zephyr Regent Deluxe, Blonde, Cutaway, Two New York pickups, Vine Inlay headstock! Pearl block fingerboard inlays with abalone accent, One owner! All original with original hardshell case, $Call!
1962 EPIPHONE CASINO, Sunburst, Two Nickel covered P-90's, Trapezoid inlays "e" Vibrola tailpiece, EC+, OHSC
1965 EPIPHONE BROADWAY Custom!, Rare Model! two mini Humbucker, pickups, Deep Burgundy/Brown finish, Fat body, Florentine Cutaway, Frequensator tailpiece! EC, HSC. $3,995
1964 EPIPHONE WILLSHIRE, Two Mini- Humbuckers, Rare Stop tail and Tune-o- matic!, Cherry Red, Bat wing headstock, EC, SSC, $Call
1967 EPIPHONE CASINO, Sunburst, "Like John Lennon's", Trapeze tailpiece, EC, OHSC
1963 EPIPHONE CASINO, Sunburst, Two Nickel covered P-90's, Trapezoid inlays "e" Vibrola tailpiece, EC+, OHSC
1965 EPIPHONE BROADWAY DELUXE BLONDE!, two pickups, extremely rare Blonde finish, Fat body, Cutaway, EC, OHSC. $3,995
1965 EPIPHONE Olympic, Cherry Red, Two Black single coil pickups, short Maestro Vibrola, VG+, SSC. $995

GRETSCH GUITARS

1958 GRETSCH 6120, Western Orange, Filtertron Pickups, Neoclassical inlays, Bigsby, EC, original Gray hardshell case $Call
1961 GRETSCH 6120, Western Orange, Filtertron Pickups, Neoclassical inlays, Bigsby, EC, original Gray hardshell case $Call
1955 GRETSCH ROUND UP!, All Western scenes, "G" brand! Belt Buckle Campfire tailpiece, All gold parts, Original cowboy Strap and original Tweed hard case, Rare model! EC, $Call
1957 GRETSCH DUO JET, Black, Hump Block Inlays! George Harrison's style! Two DeArmond pickups, Tags!, Very clean, One owner! Plays superbly! Exceptionally fine!, OHSC. $Call
1958 GRETSCH DUO JET, Black, Two PAF Filtertron pickups, Bigsby, Plays great! EC, OHSC. $5,995
1955 GRETSCH DUO JET, Black, Two DeArmond pickups, Bigsby, Plays great! EC, OHSC. $5,995
1958 GRETSCH 6119, Western Orange, One PAF Filtertron Pickup! Tags!, Neoclassical inlays, Bigsby, Near Mint!, with original tweed hardshell case $Call
1964 GRETSCH 6120, Western Orange, Filtertron Pickups, Double Cutaway, One owner! Neoclassical inlays, Bigsby, EC, OHSC $Call
1962 GRETSCH 6120, Western Orange, Rare "Dial Up mute"! Filtertron Pickups, Double Cutaway, One owner! Neoclassical inlays, Bigsby, EC+, original White Cowboy hardshell case $Call
1959 GRETSCH 6120, Western Orange, Filtertron Pickups, Neoclassical inlays, Bigsby, EC, original Gray hardshell case $Call
1960 GRETSCH 6120, Western Orange, Filtertron Pickups, Neoclassical inlays, Bigsby, EC+, original Gray hardshell case $Call
1960 GRETSCH 6120, Western Orange, Filtertron Pickups, Neoclassical inlays, Bigsby, EC+, original Gray hardshell case $Call
1961 GRETSCH 6120, Western Orange, Filtertron Pickups, Neoclassical inlays, Bigsby, EC, original Gray hardshell case $call
1963 GRETSCH COUNTRY CLUB, Cadillac Green, Thin Body! Neoclassical Inlays, Filtertron Pickups, Gold Hardware, Near Mint! OHSC. $Call
1963 GRETSCH COUNTRY CLUB, Sunburst, Thin Body! Neoclassical Inlays, Filtertron Pickups, Gold Hardware, Near Mint! OHSC. $Call
1963 GRETSCH COUNTRY GENTLEMAN, All Harrison features, including dual mutes, Stairstep Grover Imperial tuners, Two Filtertron, etc., Rare model! VG+, OHSC $Call
1967 GRETSCH COUNTRY GENTLEMAN, Dark Walnut Brown, Two Filtertron Pickups, Bigsby, Gold parts, etc., Exceptionally fine!, Clean OHSC $Call
1956 GRETSCH WHITE FALCON, One Owner! Vertical Logo, Tags!, DeArmonds, Engraved Hump block inlays, Jeweled knobs, Cadillac "G" tailpiece, Gold Hardware, Very rare model! with original hardshell case $Call
1960 GRETSCH 6119, Deep Western Orange, One PAF Filtertron Pickup!, Neoclassical inlays, Bigsby, EC, with original hardshell case $Call
2002 GRETSCH BLACK PENGUIN , Black, Gold Sparkle Binding, Rare Model, Engraved Inlays and Cadillac G Tailpiece. Exceptionally Fine with Original Hardshell Case $ $3,595
1964 GRETSCH DOUBLE ANNIVERSARY Two-Tone Green, Two Hilotron Pickups, "G" Tailpiece, Cool color!, EC, OHSC. $2,995
1964 GRETSCH TENNESSEAN, Deep Burgundy finish, Near Mint!, Two Hilotrons, Plays perfect!, Gretsch Bigsby, OHSC, $Call
1967 GRETSCH TENNESSEAN, Two Hilotrons, Gretsch Bigsby, VG+, OHSC, Call for details $Call

GUILD GUITARS

1956 GUILD ARISTOCRAT, Sunburst, Two Cream P-90 pickups, original Harp tailpiece EC, OHSC Lightweight! Sweet guitar! $Call

1967 Guild STARFIRE V, "EMERALD GREEN"!, all original rare color! Two pickups with Guild Bigsby, EC+ OHSC $Call

1963 GUILD ARTIST AWARD, Sunburst, Rare early model, DeArmond floating pickup, Plays effortlessly, EC+, OHSC $Call

1963 GUILD Thunderbird, Ultra Rare Emerald Green! S-200 Deluxe model with built-in stand, EC-, OHSC $Call

1978 GUILD F-50-BLD, Blonde, Beautiful Curly Maple Back, J-200 size instrument, sounds and plays great!, OHSC. $Call

1979 GUILD F-50-BLD, Blonde, Near Mint! Beautiful Curly Maple Back, J-200 size instrument, sounds and plays great!, OHSC. $Call

1999 Guild SF3, Blonde finish, nice curly maple, mint with tags, OHSC $1595

RICKENBACKER GUITARS

1959 RICKENBACKER 335 CAPRI, Autumnglo, Fat body, rare model! Gorgeous color, EC, OHSC $Call

1990 RICKENBACKER 325-JL, John Lennon Limited edition ,short scale six string , Rare, OHSC. $Call

1987 RICKENBACKER ROGER MC GUINN, Limited edition, Mapleglo! Compressor, EC OHSC, One owner, $Call

1966 RICKENBACKER 360-12, Fireglo, Checkerboard binding, Sparkle Inlays, Toaster pickups, EC-, Plays great!, OHSC. $Call

1970 Rickenbacker 381 Mapleglo, Ultra Rare Model! All original, Exceptionally Fine condition, with OHSC $5995

1990 RICKENBACKER 355-JL, John Lennon Limited edition , long scale six string , Rare, OHSC. $Call

GIBSON & EPIPHONE ACOUSTIC GUITARS

1936 (circa) Roy Smeck Stage De luxe, Sunburst Firestripe tortoise pickguard. All original, Gorgeous!!! Finest we have ever seen with original softshell case. $Call

1941 GIBSON J-55, Sunburst, Firestripe guard, Rare elongated diamond headstock inlay! One family ownership! Incredible sound, Bat wing bridge, straight headstock, Featherweight!, Finest we have ever seen!, Original Black semi-hardshell case. $Call

1959 GIBSON J-160, Tobacco Sunburst, no cracks, all original, EC, That great "Beatles sound" Plays superbly!! OHSC. $Call

1941 GIBSON J-35, Blonde, Firestripe guard, Natural Top! Wonderful sound, plays perfect, Featherweight!, VG++, Original hardshell case. $Call

1936 Gibson L-00, Sunburst, Firestripe pickguard, single bound body, 14 fret neck, Great instrument! EC, OSSC $Call

1963 GIBSON HUMMINGBIRD, Cherry sunburst, Cherry Red, sides and back, Near Mint! with OHSC, Exceptionally Fine guitar! $Call

1967 GIBSON HUMMINGBIRD, Cherry sunburst, Cherry Red, sides and back, EC with HSC, Cool guitar! $ 3,995

1954 GIBSON LG-1, Sunburst top, nice and clean, One owner, EC+, Small tortoise guard, OSSC $1,995

1968 GIBSON DOVE, Natural top, Dark sides and back, Tune-o-matic, Near Mint with OHSC, Very resonant! $Call

1954 GIBSON LG-1, Sunburst, Small tortoise guard, One owner, EC+, OSSC, $1,795

1964 Gibson J-200 Blonde finish!, Brazilian Rosewood Fingerboard! Great action!, Great sound, EC, OHSC $Call

1960 GIBSON J-45, Tobacco Sunburst, no cracks, all original, EC, great sound and playability! HSC. $Call

1955 Gibson J-160E, Tobacco Sunburst, Brazilian Rosewood Fingerboard! Early style adjustable bridge, All original, Nice neck!, Fine sound, EC, HSC $Call

1967 Gibson J-160E, Tobacco, Sunburst, Adjustable bridge, small tortoise guard, Ceramic white bridge insert, Rosewood Fingerboard! All original, Nice neck!, Beatle's sound! EC, OHSC $Call

1964 Gibson J-160E, Tobacco Sunburst, Brazilian Rosewood Fingerboard! All original, Nice neck!, Fine sound, VG+, OSSC $Call

1967 EPIPHONE TEXAN, Blonde top, adjustable bridge, EC+, all original, OSSC, $3,995

1966 GIBSON J-45, Cherry Sunburst, no cracks, all original, EC, great sound and playability! OSSC. $Call

1958 GIBSON J-45, Sunburst top, Adjustable white ceramic bridge, Tortoise guard, Fat neck, Plays perfect, EC, HSC. $Call

1964 GIBSON J-50, Natural top, White ceramic bridge insert, no cracks, EC, OHSC, fine sound and playability! $2,295

1968 GIBSON J-50, Natural top, all original, no cracks, HSC, EC- $ 2,195

1965 GIBSON J-50, Natural top, White ceramic bridge insert, no cracks, EC-, OSSC, fine sound and playability! $2,195

1964 GIBSON B-25-12, Natural top, original belly Bridge, EC, OSSC, fine sound! $ 1,995

MARTIN ACOUSTIC GUITARS

1934 MARTIN 0-18 "Koa", Rare Koa model with pin bridge and beautifully flamed Koa wood, 12 fret, slot head, Featherweight! Gorgeous instrument, SSC $Call

1966 Martin D-28, Natural top, Tortoise guard, Superbly bookmatched Brazilian Rosewood, EC+, OHSC. Wonderful sound! $Call

1956 MARTIN D-18, Natural Top, Tortoise guard, Lightweight, Original Kluson tuners, EC, Wonderful sound! HSC, $Call

1963 MARTIN 000-18, Natural Top, Mahogany back and sides, EC+, One lady owner!, HSC. $ 3,195

1907 Martin O-18, Very Rare "Brazilian Rosewood" model, Amazing sound!, One owner, EC, HSC $4,995

1973 MARTIN D-18, Natural top, all original one owner EC, OHSC Hang tag and original bill of sale, $1,995

ARCH TOP GUITARS - ACOUSTIC & ELECTRIC
******WE ARE AN AUTHORIZED D'ANGELICO GUITAR DEALER******
PLEASE CALL FOR PRICES AND AVAILABILITY ON THESE FINE
LOOKING AND GREAT PERFORMING NEW GUITARS!

1953 GIBSON ES-175, Sunburst, One P-90, EC, OHSC 100% original! Fine guitar! $Call

1972 FENDER LTD! Extremely rare and deluxe model #28, Outrageously curly Maple body and neck, Roger Rossmeisl and Fender's finest arch top creation! Exceptionally fine, all original condition with special original deluxe hardshell case! $Call

1957 GIBSON BYRDLAND, BLONDE!, Two Black Alnico Pickups, All Original, EC, OHSC, Very rare model! $Call

1957 GIBSON BYRDLAND, Sunburst, Tags! Two Black Alnico Pickups, All Original, EC++, OHSC, Very fine! $Call

1942 D'Angelico Excel, Blonde, non cutaway, All original, Sensational full fat and round sounding guitar. Incredible performance instrument with outrageously flamed one piece Maple neck! EC, OHSC $Call

1993 TRIGGS NEW YORKER, Blonde, Cutaway, Outrageously flamed Maple on back, sides and neck, Fully acoustic, Near Mint with OHSC $Call

1953 GIBSON ES-295, All Gold Finish, All original, Gold Flower Pickguard, One owner, VG+! OHSC $Call

1997 GIBSON WES MONTGOMERY "HEART" "NAMM SHOW" Serial #1 The actual NAMM show guitar with serial number one!, Sunburst, Pearl inlaid Heart on front. Rare limited edition in Mint condition with OHSC! Great collector's guitar! $ Please Call

1947 GIBSON L-7N, Blonde, Parallelogram Inlays, amazing tone! VG+, OHSC $Call

1950 GIBSON L-7CN, Blonde, Cutaway, Parallelogram Inlays, Sensational fat sounding guitar, EC, OHSC $Call

1955 GIBSON ES-5 Switchmaster, Sunburst, Three P-90 pickups! All original EC+, OHSC $Call

1963 EPIPHONE EMPEROR THIN CUTAWAY, "Blonde", Chinery Collection, pages 94 & 95, Three Mini Humbucking Stickered PAFës!, Rare model! OHSC $Call

1963 GUILD ARTIST AWARD, Sunburst, Rare early model, DeArmond floating pickup, Plays effortlessly, EC+, OHSC $Call

2003 GIBSON CITATION, BLONDE, NEW, Tags!, Exquisite, Flamed maple, Fabulous sound and playability. This is a Rare and Collectible treasure. Comes with special Leather Hardshell case. Please call for complete description and Price. $ IN STOCK!

1978 GIBSON KALAMAZOO AWARD, Blonde!, NAMM SHOW GUITAR! Exquisite Quilted Maple sides and back, Bear Claw Spruce top! Extremely rare and beautiful Jazz guitar, which replaced the "Gibson Citation" during this period. Beautiful sound and superb playability! This was the actual NAMM show guitar! Near Mint with original hardshell case. $ Please call

1960 GIBSON ES-350TD, BLONDE!, Venetian Cutaway, One owner! Very rare and beautiful! Plays and sounds superb!, EC, OHSC. $Call

1960 GIBSON ES-350TD, Sunburst, Venetian Cutaway, Very clean! Plays and sounds great!, EC+, OHSC. $Call

2002 GIBSON BYRDLAND, Sunburst, Venetian (round) Cutaway, Beautiful curly maple, Exquisite guitar, New with Tags!, OHSC, $ In stock, please call!

2002 GIBSON WES MONTGOMERY, BLONDE with mild aging toner on body and binding, Gorgeous!, Attractive curly maple, Full scale, Awesome guitar, New with warranty, Tags and certificate!, OHSC, $ In stock!

BASS GUITARS

1966 FENDER JAZZ BASS ñ Olympic white with Matching Headstock Bound with dots, Both covers, Very cool and all original with original hardshell case, VG++ $Call

1971 DAN ARMSTRONG Lucite Bass, Rosewood fingerboard, One owner, all original, EC, Very cool with original hardshell case $Call

1966 HOFNER Beatle Bass "lefty", Sunburst, Staple pole pickups, Neck Binding, EC, HSC $Call

1953 FENDER PRECISION BASS, Blonde, Black guard! Very rare! 100% original with both covers, original Fender gig bag! Awesome! $Call

1963 FENDER BASS VI, Sunburst, Slab board!, All original with, Insanely flamed Maple on back of neck!, Brown OHSC $Call

1961 FENDER PRECISION BASS, Sunburst, Slab board!, Tags! 100% original with, nicely flamed Maple on back of neck, both covers, OHSC $Call

1960 FENDER PRECISION BASS, Sunburst, Slab board!, both covers, All original, HSC $Call

1962 FENDER PRECISION BASS, Sunburst, Slab board!, both covers, All original, HSC $Call

1966 FENDER MUSTANG BASS, Dakota Red, One owner, EC, all original with original hardshell case $Call

1963 FENDER JAZZ BASSES One original "Dakota Red", One in original Blonde, "Consecutive serial numbers"!!!, Very rare! Both all original! VG+, OHSC's $Call

1963 FENDER JAZZ BASSES One original in original "Blonde" and one in Dakota Red!!!, "Consecutive serial numbers"!!!, Very rare! Both all original! VG+, OHSC's $Call

1966 Fender Jazz Bass, Sunburst, set up as fretless!, EC, OHSC, $Call

1967 Rickenbacker 4005 Fireglo!, Crushed Sparkle Inlays, Rare! Checkerboard binding, All original EC+, OHSC

1968 EPIPHONE Rivoli Bass "Original Blonde finish"! Original Tortoise guard with "e", Very rare! Nice neck! One Chrome Pickup, HSC, EC, $Call

1965 GIBSON EB-3, Cherry Red, Solid peghead, Bridge cover, all original, EC, OHSC.$Call

1964 HOFNER "Beatle Bass", Sunburst, Staple pole pickups!, Original pickguard, EC-, OHSC $Call

1968 GIBSON EB-2D, Sunburst, Two pickups, EC+, OHSC,EC, $Call

MISCELLANEOUS GUITARS, ETC.

1963 MOSRITE "Bound Body Sidejack" VENTURES Mark I, Vibramute! Sunburst, glued in neck, Very early serial number EC+ Rare early brown hard case, All original and fabulous! $Call "Custom color Metallic Blue" "The Ventures" headstock All original with original Hardshell case, EC+, Rare! $Call

1967 MOSRITE JOE MAPHIS DOUBLE NECK 6/12, Original Red finish, All original, EC+ OHSC $Call

1990's TEEL Thin Body Electric Acoustic Cutaway, Fabulous pearl inlaid fingerboard, Gold Hardware, OHSC $Call

1965 MOSRITE VENTURES Mark I, Vibramute! "Custom color Metallic Blue" "The Ventures" headstock All original with original Hardshell case, EC+, Rare! $Call

Many More in Stock!

TO ORDER AN INSTRUMENT:

First call or Fax to confirm that instrument is still available. We accept Money Orders, Cashiers Checks, Certified Checks or Bank Transfer. Outside US, please send US Dollars on a US Bank or Bank Transfer.

Upon receipt if you are dissatisfied with your purchase, notify us within 24 hours and we will refund your money as soon as the merchandise is returned to us in the same condition as when shipped (except for layaways and COD's).

Customer pays all shipping, insurance and any bank charges, including any returned merchandise. All insurance claims are the responsibility of the customer. All merchandise is subject to prior sale. Prices subject to change.

Photo's - Digital photo's "Happily" provided via Internet, free of charge!

Layaway plan voids approval period. A 25% Non-Refundable deposit will hold any guitar for 30 days!

WE APPRECIATE YOUR BUSINESS!

W A N T E D

1958, 1959 & 1960 Les Paul's "Burst's"
1958 - 1964 "Stop Tail" GIBSON ES-335's
Les Paul TV Jr's & Specials
CUSTOM COLOR PRE-CBS STRATOCASTERS
CUSTOM COLOR FENDER TELECASTERS
TELECASTER CUSTOM'S
1950'S BLACK GUARD TELECASTERS
GUILD DUANE EDDY DE-500 BLONDE
EPIPHONE CASINO's
MOSRITE VENTURES MODEL WITH VIBRAMUTE
1950'S THRU 1968 GIBSON LES PAUL GOLDTOPS
GRETSCH "ROUND UP" GUITARS and AMPëS
1960's & 1970's FENDER JAZZ BASSES
1960's GIBSON EB-3 BASSES
1940's 1950's and 1960's, SJ's, J-160E, J-55, J-35, J-45/J-50/-ADJ. etc.
1960's GIBSON HUMMINGBIRDS, DOVES
1960's EPIPHONE TEXANS
SLAB BOARD STRATOCASTERS & TELECASTERS

CASH FOR YOUR HIGH QUALITY GUITARS AND BASSES, PLEASE CALL!!!

Munch's Corner

Scott Bearden

What's in a Rider?

There are many reasons to hit the road with your band. You might be promoting a new CD or a DVD, reuniting the band, increasing exposure and awareness, exploring new markets, showcasing a number of shows with another artist, etc. It may be that performances are your main source of income. Whatever the case, it's important to identify the reason and write it down. You'll be using it to get promoters to buy your shows.

A band on the road is a band in the business. But before you can figure out how much to charge, you'll need to have an understanding of the expenses. When you know what parts of the performance you'll be carting with you, then you'll know what you're in need of. Of course, it's important to realize that every aspect of the process can cost money. You'll obviously need electrical power with separate circuits for lights, sound and the stage. A stage is too big to fit into a van, and you're probably not going to rent a truck, driver and hands to assemble it every day. It is possible to bring lights and sound with you, if you own them or can rent them inexpensively. If you know the time period for the dates in question, it's always advisable to check with the person who will be providing lights and sound to see if the gear will be available far in advance. Then you can place it on hold and request notification if another bid should come in before you've actually confirmed your order. A trusted system and engineer can be invaluable too, particularly in the context of a new market.

You can define a "tour" any way you want, of course. It doesn't have to mean what Aerosmith or Nickelback is doing. If the tour involves several acts touring together, this process should be done for each group. Then you can identify the commonalities and make some decisions that will help reduce the amount of equipment. Remember, you'll always want access to backup gear. We've had bass heads blow out on the first show, and a support act let us use its system for the remainder of the tour.

It's good to start with the basics. For example, you'll probably want to haul your own backline. That might be a given, but there are times when you either won't want to or won't be able to, meaning when there are fly-dates but also quick turnovers. When you must leave for the next show before a reasonable time has been given to finish production from the current one, choices will have to be made. Does the band need to fly out ahead of the crew, or do some aspects of production (usually the backline) need to be provided for the previous show in order to cut load-out time? Depending on the circumstances, a backline might be provided for the second show instead, which might be a lower-profile show than the other one. All these considerations need to be made before the show booking can be finalized. If these are left as last-minute changes, they should be gone over with the promoters as soon as possible so that their concerns can be answered. Don't jump the gun and bother them unnecessarily, since that will only demonstrate a lack of professionalism. If you don't change your mind, they need to know of such a possibility soon after its conception and before it becomes a reality. What I mean by this is, enough people in your organization have discussed it and decided it's valid. You might want to trade with the second promoter something like the cost of the flights for the backline or vice versa.

From a production standpoint, you'll need to fit the show into the venue. What are the sizes of the venues you're considering? It can be a huge burden to reshape the production every day. So, it's also a huge plus to have a capable production manager or stage manager. Many theatrical productions have come through thinking they're going to squeeze a five-truck show into a three-truck theatre. It all changes when they experience the reality of the space. So, it's extremely beneficial to the venue's stage manager to have a stage plot and input list.

Give some thought to what kind of crowd you're expecting to see your show. If you have a tight bar crowd, will they be willing to go to a ballroom or bigger venue? Are they willing to pay more if necessary? This aspect of the process can open a great deal of debate. Some helpful thoughts might relate back to why you're taking your show on the road. If you're trying to upgrade the band because of blossoming ticket sales, it might be a smart move. Having a successful fan base generally isn't going to allow you to jump from bars to stadiums overnight. There's a gradual ascent in venue sizes. And with that, your production needs ultimately grow.

Will you bring your own circuit panel? If so, you'll want your own tails to tie into the house's panel. If you travel with a lighting or sound system, is it equipped with dimmers and feeder cables? The venue's stage manager will know the best cable routing. Just be sure the length of your cables will fit the entire range of venues you're playing, from smallest to largest. An excess of cable in a small area can be a safety issue and even a fire hazard. Still, you don't want to get into your biggest venue with the most opportunity for an impressive show, only to find that your cables are too short. The same goes for set pieces. Bigger might be better visually for the audience, but how easily will it store in a truck or fit through small doorways even when it's broken down? Writing down every single bolt, cable, connector, adaptor, serial and model number, etc., will be the basis for your inventory control. Moreover, in a pinch, you can rely on a case containing all your user guides and technical manuals. That can prevent the onset of a panic situation in the event something suddenly malfunctions.

Be certain that everyone involved knows exactly who's performing at each show, and that everyone knows what the tentative times are (load-in, sound check and performance). It doesn't stop there, just because you have an agent book the shows. Either you or the tour manager needs to have constant contact with each promoter. If you're touring with several bands and the promoter doesn't know about one of them, they might book another band or two to fill up time without bothering to mention it. That alone can screw up the entire schedule for the day and cause a lot of people to get really pissed. One clause I like to put in performance agreements is that the tour manager (or someone with the artist) has the right to approve any other act that is not specified in the agreement. This is extremely helpful. And if you have performance agreements and riders, be sure the promoter has actually received them (not just a bid or promissory note). All copies must be signed by both parties to make them valid. If the house should cross out this line as part of the agreement with the agent, you should know about it. That means the venue holds the ball on this subject, and that you might need to keep your ears open for another possible act on the bill at the last minute. It might also mean you'll have no say about the order in which the bands will take the stage.

Laters – Munch
www.Lanissa-Marx.com or Munch@Lanissa-Marx.com

New from Audio-Technica: the frequency-agile UHF 2000 Series wireless delivers professional performance unheard of in its class. With this breakthrough series, Audio-Technica makes easy setup, automatic scanning and other advanced wireless features affordable as never before.

SERIOUS ADVANCES in AFFORDABLE WIRELESS

Frequency Scanning. Easy Setup. 10 Compatible Channels.

- **Clear sound quality and rock-solid, dependable performance**
- **Automatic frequency scanning finds an open channel at the touch of a button**
- **All 10 user-switchable channels are compatible –for easy use with multiple systems**
- **True Diversity operation reduces dropouts**
- **Tone Lock™ tone squelch system fights interference**
- **Rugged metal receiver with both balanced XLR & unbalanced ¼" outputs**
- **Includes rack-mount kit and detachable UHF antennas**

5000
4000
3000
2000
500
200

2000 SERIES

- **Automatic** frequency scanning

audio-technica.
always listening.

www.audio-technica.com

GRAND OPENING SALE!!!!!!

NEAL'S MUSIC

6916 Warner Ave
Huntington Bch, CA 92648
(714) 842-9965

DEAN ML 79
BLACK WITH FLOYD
PRICED TOO LOW TO LIST!
CALL!

BUY-SELL-TRADE-NEW-USED-VINTAGE

ASHDOWN GUITAR & BASS AMPS! - Fender Parts & Accessories
Dean LTD Dime USA Cowboy From HELL!
GALLIEN KRUEGER DEALER!
KRANK AMPS! Dimebag used them, you should too!
NEW DEAN 79 ML, Z, V, HARDTAILS AND MORE!
ORANGE AMP DEALER!
G&L Tribute Guitars & Basses $419 & UP!
Acoustic Guitars Starting at $79.99
Boss effects & Digital Recorders!
HAO, HomeBrew, Carl Martin, Rocktron, Groove Tubes, Danelectro, BBE, Boss, Digitech, T-Rex, Ernie Ball, Nady, CAD, Crown, Audix & more!
WWW.NEALSMUSIC.COM

The S-Tuner™

with accurate Knife Edge Tuning™ drops into your Stratocaster® or compatible, replacing the jack and jackplate. Elegant appearance. No drilling or routing, no battery to hide, and no tone change.

The Z-Tuner™

drops into just about any guitar/bass. Mount one small LED, connect a few wires and you have a tuner built-in. Battery is on board. Great for builders, repair shops and customizers.

►Now with selectable ½ step drop tuning!

Atlantic quality design™

WWW.AQDI.COM
540-966-4356
Dealer & OEM inquiries invited!
SEEKING SALES REPS

Stratocaster® is a trademark of Fender Musical Instruments Corporation, with which we are not affiliated.

got parts?

great deals, great parts, great selections

Guitar Jones USA
the parts solution

www.GuitarJonesUSA.com
info@GuitarJonesUSA.com

12223 Highland Ave., Suite 546. Rancho Cucamonga, CA 91739
Tel.909.945.9370 Fax.909.945.9380

TUNING LUBRICANT
Big Bends NUT SAUCE®
Made in USA

Stops string breakage
Stops pitch drift

Joe Satriani says -
"When I use it on the bridge fulcrum points it really helps the floating bridge return to the zero point, with much less a tendency to rest sharp or flat. Most people don't know that these points need to be lubricated. Nut Sauce is perfect for this. On my guitars without locking nuts, I use it under the strings to keep my guitars from drifting out of tune. It works great on plastic, bone and especially brass nuts."

Available at Sam Ash and other fine music stores.

1-888-788-BEND
www.guitaristonly.com

Lube it! Tune it! Play all night! Shave if you want! Always call home!

Fine Jazz Guitars

Stromberg

Introducing the New

Monterey

OUR MISSION STATEMENT AT STROMBERG™ IS AFFORDABLE EXCELLENCE. WE BELIEVE THAT THERE SIMPLY IS NOT A BETTER JAZZ GUITAR MADE IN THIS PRICE RANGE. THESE INSTRUMENTS ARE IN NO WAY INTENDED TO BE REPLICAS OF THE FAMOUS STROMBERG'S FROM A BYGONE ERA. BUT WHAT WE HAVE ACCOMPLISHED IS TO CREATE A LINE OF TERRIFIC JAZZ GUITARS THAT WON'T BREAK THE BANK, AND ARE WORTHY OF USE BY ANY PROFESSIONAL MUSICIAN. THESE ARCHTOP GUITARS ARE AN EXTRAORDINARY VALUE AND PLAY AND SOUND LIKE INSTRUMENTS COSTING FAR MORE. CALL 1-800-449-9348, OR VISIT US ONLINE FOR MORE INFO.

WWW.STROMBERGGUITARS.COM

Congratulations Dave Gallagher

PICKERINGTON, OHIO

MUSICIANS HOTLINE
10 YEAR ANNIVERSARY GIVEAWAY WINNER

SPECIAL THANK YOU TO OUR SPONSORS...
17TH STREET GUITARS, CARVIN,
BREEDLOVE GUITARS, ANALYSIS PLUS CABLES
& DEAN MARKLEY ACCESSORIES

"I will forever be grateful to you, Trent! You and Musicians Hotline have given me an unforgettable thrill!"

"I have been using my new gear with my band, ZERO RAIN, and the Breedlove with an acoustic band, THE WHISKEY SAINTS."

"I've had a blast playing my new gee-tars"

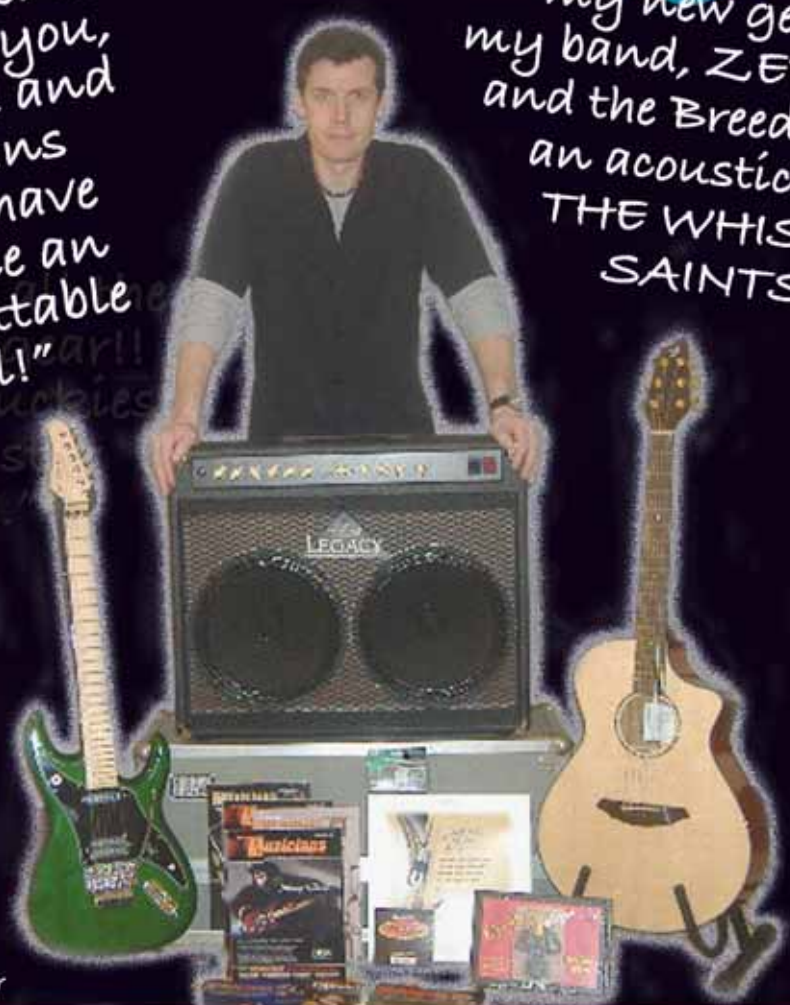


Photo credit: Pat Gallagher

YOU SEE, PEOPLE REALLY DO WIN AT
WWW.MUSICIANSHOTLINE.COM
YOU CAN TOO!

HOW MANY PEDALS HAVE YOU BOUGHT?
HOW MANY DO YOU ACTUALLY USE?

At Keeley Electronics, we build inspiring tools that experienced guitar players actually use. We know this because every day we hear how one of our pedals has earned a permanent spot in a guitarist's rig, and we understand that is precious real estate, indeed.

First and foremost, the effects we design and build must be musical – *especially* our overdrive and distortion pedals! They must also be capable of simply expanding your creative consciousness with the versatile sounds, colors, and emotions they encourage you to create with a guitar and amplifier.

Designing and building such inspiring effects is hardly so simple, but we believe finding them should be.

Keeley Electronics

"You play the guitar. We'll build the gear."

1.866.846.7539 www.robertkeeley.com

MUSICIANS HOTLINE.COM

MUSICIANSHOTLINE.COM

CUSTOM COMMUNICATIONS

From concept to creation. Ad concept assistance from experienced MI consultants to complete design fulfillment from the industries finest award winning designers…The Musicians Hotline team can advise you on successful multi media marketing from concept to creation.

Data Base Management and mailing fulfillment. We can manage your data base, as well as provide the industries most effective mailing data bases. Musicians Hotline maintains a data base of over 200,000 of the industries most active buyers. Including over 6,000 of the industries top dealers, retailers and manufacturer's.

Multi Media Fulfillment:
Data bases of highly qualified electronic transfer, web site development, trade show distribution, custom designed product catalogs, newsletters, brochures and direct mail promotions. Trade show media development support, high quality poster design and fulfillment, banners, t-shirts, and ancillary promotional product development.

For information contact the Musicians Hotline Custom Communications Service at MARKETING@MUSICIANSHOTLINE.COM.

888.247.2009

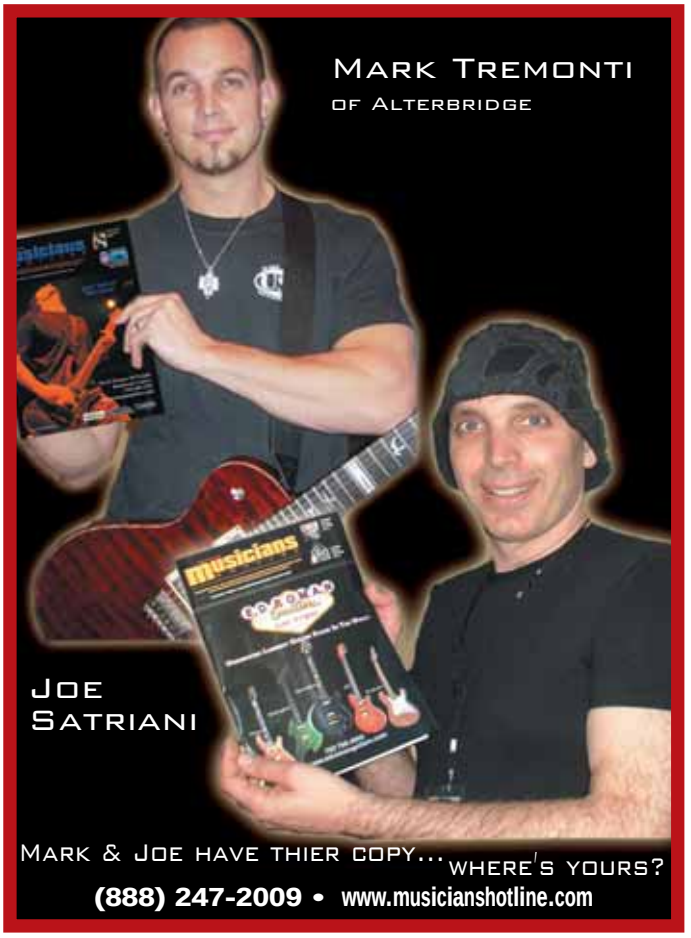
Powered Subwoofer
- Dual 6.5" Subwoofers
- 8 OHM Impedance
- Frequency Response 60 ~ 180 hz
- Sensitivity 91 db± 3db

Center Channel Speaker
- 2- 4" Midbass
- 1" Tweeter
- 6 OHM Impedance
- Frequency Response 150 ~ 20 khz
- Sensitivity 89 db

(2) Front Channel Speakers
- 4" Midbass
- 1" Tweeter
- 6 OHM Impedance
- Frequency Response 70 hz ~ 20 khz
- Sensitivity 89 db

(2) Rear Surround Speakers
- 4" Midbass
- 1" Tweeter
- 6 OHM Impedance
- Frequency Response 70 hz ~ 20 khz
- Sensitivity 89 db

Model number and manufacturer's suggested prices are for identification purpose only. Manufacturer's suggested prices do not represent a bona fide selling price in the metro trading area.

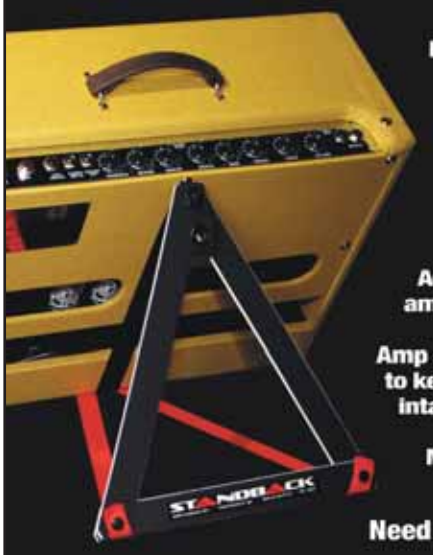


Mark & Joe have thier copy... where's yours?

(888) 247-2009 • www.musicianshotline.com

THE AMP STAND WE'VE ALL BEEN WAITING FOR!

Guitar Buyer (UK) calls the STANDBACK™ the "1 new product to watch (April '05)



Lightweight and durable

Folds down to fit easily in a pedal bag or the back of most amps

Adjustable amp angles

Amp stays on floor to keep your low-end intact

Made in U.S.A.

Need we say more?

STANDBACK

LIGHT ▲ COMPACT ▲ ADJUSTABLE

DISTRIBUTED EXCLUSIVELY BY FMI

ASK FOR IT AT YOUR LOCAL RETAILER OR VISIT US AT WWW.STANDBACK.NET

WWW.STANDBACK.NET 1-866-786-3225 TRIAD PRODUCTS, INC.

Whether it be the "screamer pedal or "Guitar B Q" Pedal. A good battery plugged in for 24/7 will last up to 10 days.

Due to the awesome response of our "Screamer" Pedal, we have been asked the question several times over.

*** When are you going to do a "new" pedal???***

Well it's now available we have named it the "**Guitar B Q**".

This pedal is a cross between an old vintage vox "Superfuzz" and the orig. Vintage mxr "distortion + plus" on steroids, and without that "nasty" circuit noise that was so "in your face" with both of the vintage pedals!!!

Plus this pedal is all "true bypass". All of the "highest quality" components available will be used. Let's just say that when using the "**Guitar B Q**", you can adjust your sound so it's cooked up exactly the way you like it!!!

"Rare", "Medium Rare", "Medium", "Medium Well" Or "Well Done"!!!

As shown, get one with special Wooden (purple heart w/maple inlay) knobs for **$199.00**

Or one with red acrylic tops w/gun metal knobs for **$169.00**

Musicians Junkyard

802-674-5455

www.musicianjunkyard.com

Atlanta Vintage Guitars

561 Windy Hill Rd • Smyrna, GA 30080

Ph: (770) 433-1891 • Fax: (770) 433-1858

GIBSON

'54 Gibson Les Paul Model, Goldtop/P-90's, lots of wear but 100% factory, $35,000

'72 Gibson Les Paul, Goldtop/P-90's, looks like a '54, some old parts, $10,000

'89 Gibson Les Paul Standard, Tobacco Sunburst, Exc +, OHSC, $ 1500

'77 Gibson Les Paul Deluxe, Cherry Sunburst, Factory Original!, $2400

'78 Gibson SG Standard, Exc, Sunburst, OHSC, $1500

'78 Gibson ES-335, Near mint, Dark cherry, warranty card, CLEAN! OHSC, $3500

'61 Gibson Skylark Lapsteel, Korina with the big Gibson logo, OHSC, $950

'54 Gibson Console Grande, two eight string necks!, four legs, $1200

'65 Gibson J-45, Cherry Sunburst, Exc +, factory stock and sounds great, $3000

'36 Gibson L7, Grovers, replaced p/guard, VG, $ 2400

FENDER

'63 Fender Stratocaster, Exc , sunburst, rosewood board, OHSC, $ 24000

'59 Fender Stratocaster, Exc, Sunburst, uncirculated, single ply, slab, light, $32,000

'59 Fender Music Master, refin natural, great original parts, $750

'97 Fender American Standard Tele, Agave Blue with Maple board, OHSC, $850

'05 Fender Telecaster, '52 Reissue, USA Made! Exc, gigbag, $ 900

'01 Fender Sub Sonic, Exc., Lake Placid Blue, all assces. and OHSC, $1500

'04 Fender Jazzmaster,N. Mint, Japan, Candy Apple Red, Custom Shop case, $1000

'89 Fender Squire II, black withwhite, maple neck, great player! $250

'04 Squire Pro tone Strat, ash body, American parts, white with matching head, $ 400

'76 Fender Rhodes 88 Piano, Fair, with bass boost, $700

'74 Fender Mustang, Walnut, fair, gig bag, $450

'85 Fender Squire Bullet, japan, Black,maple neck, $ 300

ACOUSTIC GUITAR

'43 Martin 0-17, Excellent, factory original, "war era", $2500

'75 Martin D-35, one owner, Excellent Plus(pickguard curls), OHSC, $2000

'65 Gibson J-45, Near Mint, Cherry Sunburst, roundshoulder! HSC, $3000

'54 Gibson SJ, Fair,Sunburst, original finish, lot's of repairs but what a sound, $2400

'75 Guild D-35 SB, Exc, Sunburst with Mahogany, low action! OHSC, $900

'70 Gianni GS 240, "00" size Brazillian steel string, $400

'60's Montclair,made by Harmony, Archtop,non-cut, Exc. $ 250

'86 Dobro Duolian, Near Mint, sandbead palmtree imaging, "shiney" 14fret, HSC, $1200

'77 Augustino AR-38-C, Exc, natural spruce top, hand signed by "Augie", HSC, $1200

'40's Vega C66, Exc+, sunburst, acoustic archtop, OHSC, $1000

'66 , Walker , Excellent , dreadnaught size , (homemade) $500

'88 Yamaha FG-441 S, dreadnaught, rosewood sides and back, SSC, $350

'05 Rogue model RAD, single cutaway, D-size, mint, $ 200

'76 Aria , model 6810, japan made, D-size, excellent, $200

'76 Aria , model A551 Classical, mahogany back & sides, excellent, $ 100

'76 Aria, model AC25 Classical, made in Spain, mahogany sides, solid top, $ 300

'79 Hofner, classical ,flamed maple sides & back, excellent, $ 250

'60's Stella , sunburst, original, vg, $ 125

'61 Silvertone, O-size, made by Harmony, sunburst, vg, $ 150

'62 Wabash, made by Harmony, tiple size, vg, $ 150

'61 Harmony, model FG1, O-size, vg, $ 200

'05 Johnson, model JG 420, new, 3 in stock, $ 200

'97 Collings, model D2H-C, Mint, ohsc, $ 3500

'67 Hagstrom Bass, Fair, White, two p/u's, $400

' 75 Klyra (Norma), Exc Violin Bass, two PU's, straight neck, $400

'69 Klyra, Fair, Sunburst, hollow body, Hofner copy, $250

'95 Yamaha, black, excellent, $ 150

MANDOLINS, RESONATORS, STEELS, BANJOS & UKULELE

'36 Supro Lap Steel, "empire shape", plastic pearl, hard wired, OSSC, $300

'55 Fender Champ Lap Steel, near mint, Tweed OHSC, $700

'63 Harmony Roy Smeck Tenor Banjo, Near Mint, OSSC, $250

'61 Gibson Korina Lap Steel, OHSC, $950

'18 Gibson Army Navy, Style DY, rough but well set up, sounds good, SSC $900

'20 Gibson A Style Mandolin, pumpkin-top, one repaired crack, "big chop", $1200

'86 Dobro Duolian, Exc, chrome plated brass, 14 fret neck, island scenes, OHSC $1200

'54 Gibson Console Grande, sunburst, two "8 string" necks, four legs, $1200

'33 Kumalae Soprano Uke, Exc, Hawaiian made, koa wood, OSSC, $500

'39 Bacon and Day Special, five string, now with drop tuners! $1200

'54 Kunow (dobro) resonator, round neck, f holes, slot, spider cone, $1500

'35 Kay Deluxe, (dobro), wood, f holes, round neck, slot, $2000

OTHERS

'03 Gretsch Anniversary, Exc+, Two Tone Smokin'Avacado Green, Documents, $1200

'04 Gretsch Duo Jet, "62 reissue, Mint, all papers, black top, OHSC, $1400

'66 Liberty, 60's rice-pan made, looks like a Vox Phantom in faded pearl, tremolo, $250

'88 Kramer SE 8800 "EVH era" , single P/U, Floyd, stripe on white, $450

'00 Fernandes Nomad, Exc, black, travel guitar with built in amp, Fernandes gig bag,

AMPLIERS

'53 Fender Bassman, closed back, single fat 15" Alnico Jensen $3500

'66 Pro Reverb, Exc +, blackface, "CLEAN", factory stock! $2700

'90 Fender Bassman 4x10, "Leather Handle" first year "A" serial #, $900

'64 Ampeg Echo Twin, "Big Time Rare", sad story, must call for story, $750

'01 Crate GX 15R, $75

'64 Epiphone Ensign, Exc, grey tolex, reverb and trem, 2x10's, $450

'88 EV S15-3, Bass or PA Cab, black tolex, alumium trim, two in stock, $350 ea.

'73 Fender Super Reverb, Near Mint, Alnico's, CLEAN! $1500

'74 Fender Super-Reverb, 4 matching Alnico CTS's. footswitch, original,VG, $1200

'71 Fender Deluxe-Reverb, original Oxford & Footswitch, Exc. $ 1800

'63 Fender Reverb Unit Reissue, ('99) brown with wheat, leather handle, $400

'74 Fender Bantam Bass, looks like Super Reverb, 15" speaker, $400

'02 Fender , GE,112,extention cabinet, black tolex, three in stock! $200

*'98 Fender Rumble Bass Head, Custom Shop, blonde tolex, eighty pounds! $2200

'78 Fender Princeton Reverb, big reverb, wide tremolo, w/ pull boost, $700

'78 Fender 75, "Rivera era", single 15"JBL, $650

'65 Fender Super Reverb, blackface, 4 matching CTS's, 100% original, mint, $ 3000

'64 Fender Tremolux, head and cab with JBL's, blackface, $1200

'63 Fender Tremolux, Blond Tolex, blackface, Oxford speakers, tube rectifier, $1400

'05 Gibson, Les Paul Jr Amp, EL-84's, Mint, $450

'40 Gibson EH-125, Excellent, single field coil 12", this amp "kicks", $750

'63 Gibson Skylark, VG, brown tolex, $350'

'04 Mesa single 12" cab, $300

*'60s Kalamazoo Bass Combo, Exc, flip back control panel, $300

'72 Kustom PA Collumn, White Sparkle, 4x8 speakers, $200

'95 Kustom KPB 200 Bass Combo, single 15", 200 watts, $250

'73 Leslie 60, Very Good, Leslie with satellite speaker, w/ footswitch. $550

'66 Sam Ash Mark II Pro Guitar Amp, VG, 2x12" combo, reverb, Jensen speakers, $275

''74 Sun Controller 1, Exc, PA powered mixer, six channel, high impedence, $200

'67 Vox Royal Guardsman, Exc., V1133 head and V4131 cab with chrome stand, $1500

'88 Marshall 4x10 cabinet, straight front, vg, $250

'81 MusicMan 210 HD, 130 watt, $ 550

'83 Music Man 112 B, bass amp, near mint, $ 650

'72 Peavey, series 400 bass head ,w/ fuzz, vg, $ 200

EFFECTS

Boss DD-3, in the box, $125

Boss BF-2 Flanger, Japan, in the box, $125

Boss NS2 Noise Suppresor, $50, in the box.

Boss CS-3, Compessor Sustainer, in the box, $100

Boss PSM-5, Power Supply Master Switch, in the box, $50

Boss Heavey Metal HM-2, Japan, in the box, $100

Danelectro Corned Beef Reverb, NM, in original box, $ 25

Danelectro Hashbrowns Flanger, Exc, $20

Danelectro Pepperoni Phaser, NM, in original box, $25

Ernie Ball Volume Pedal, $90

DOD Phasor 595, in the box, $125

Digitech, 'Eric Clapton' Crossroads, $ 100

DOD Bass Grunge, FX-92,Excellent, $40

Ibanez Tone Lok DS7 Distortion, new in box, $49

Swamp Thing,NEW,tremelo box, patterened after Brown Fender Circuit. $269

Jim Dunlop Cry Baby, GCB-95, $75

Korg Tone Works , model 105AD, Classic Overdrive, $ 20 / as is

Fender, reissue footswitch, chrome, trem. / rev. (3 in stock) $ 100

Electro-Harmonix, Blackfinger, 1970's,$175

Electro-Harmonix, The Clon, chorus/vibrato, $ 150

MISC.

Atlanta Vintage Guitars T-Shirts, black or white, large & extra large, while they last! $10

'50's Shure 55S Unidyne Dynamic Microphone, "Elvis" $250

EV EVM 12L, twelve inch guitar speaker, $100

Fender 70's Era Promotional Guitar Posters (2), VG, $ 175

Peavey Short Scale T-Series Molded Plastic Guitar Case, Exc, $ 50

'95 Crate 200Watt, Stereo, power amp, $200

'72 Sound City Piano, Excellent, DMI Italian made, $450

www.atlantavintageguitars.com

Reverb-O-Meter

Matt Touchard

HANGFACE Freak Show

Thank the heavens--presumably Thor, the god of thunder--for injecting his Viking brethren with a well-timed, much-needed dose of testosterone . . . and just a pinch of estrogen. Hangface's debut collection, entitled Freak Show, is a well-written, superbly played, expertly produced and slickly packaged collection of 13 excellent rock songs. This album is well worth the investigation of A&R people who are looking to bring a band that's stylish and memorable to their stable of potential superstars. (Did I say they're unsigned! What!?)

Hangface delivers a wall of sound the size of a tidal wave, courtesy of the maestro Eddie Kramer, super-producer of legends like Jimi Hendrix, Led Zeppelin and David Bowie. Thus it goes without saying that you're going to get dynamics and a sonic quality that few could match, let alone approach. This is pop metal at its best, with a much-needed shot of adrenaline. The quintet has often been aligned with U.S. soundsmiths Velvet Revolver, Alice in Chains and Metallica, but there's much less doom and gloom to Hangface, and their impressive contemporary entry into the American market is a total delight. Standout tracks like "Wait," "The Way" and "Sorry" combine the best of what has been missing in rock, namely massive drums, powerhouse vocals and guitar solos. The basslines are really fat, pushing the songs into the realm of fist-pumping perfection. These guys can play! Vocalist Bjornar Flaa delivers a sensual yet eerie blend, like Cat Stevens meets Chris Cornell, in his bari-tenor range and stylings. There's something here for everyone, thanks to the solid and thoughtfully arranged compositions. The intended mythological tension and creepiness of the packaging provides just enough angst, and the allusion to ancient mythology will endear it to male thrashers. To be sure, though, the striking faces staring back at you through the center-spread TVs are no handicap in marketing to the female set.

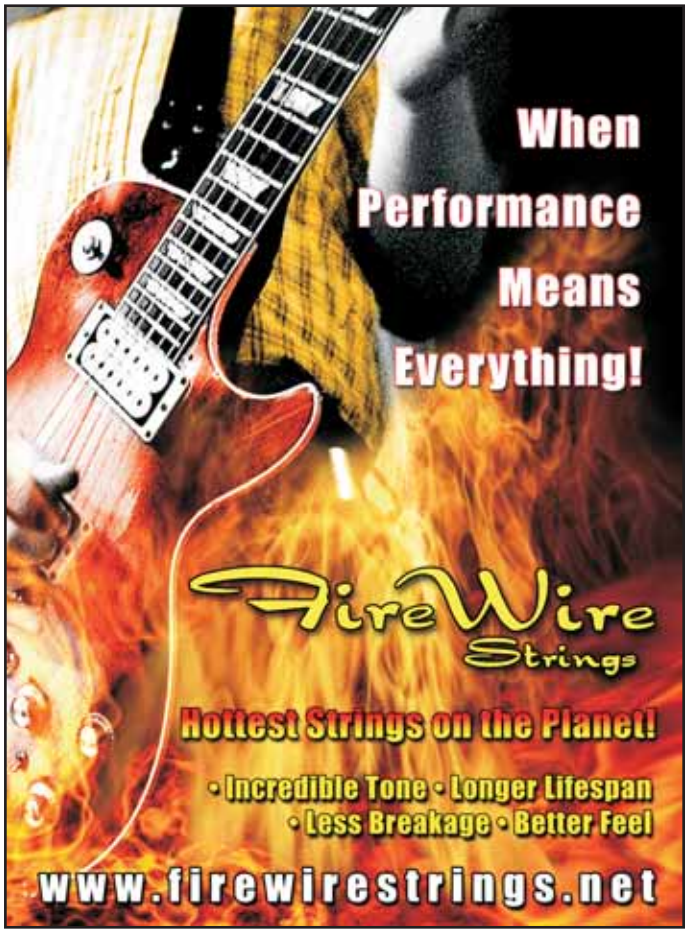
Songs like "Freak Show" and "Today" are anthemic rockers, urging you to sing along with the big choruses, while "Who's Laughing Now" supplies pop-gloss reminiscent of '70s glam boys the Sweet and '80s legends Def Leppard. However, one track—the inane "Ultimate Man"—fails to deliver. Likewise, the dead-on cover of STP's "Down" left me confused. It's more powerful than the original, but perhaps it wasn't the wisest choice these guys could've made if they wanted to prevent comparisons to Seattle's best.

"Freak Show" blends the best of the '70s through 2006 into a cocktail that's seductively tart but ultimately vicious. It deserves a good, long spin on big-time radio, and this band certainly merits a spotlight on the U.S. stage.

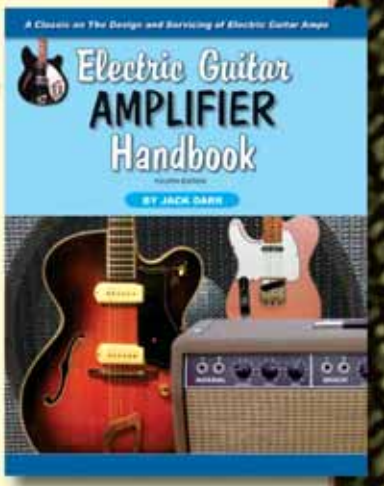
So, prepare yourself: Grab an arctic-cold bottle of Voss, and taste the purity of songs that are intelligible, articulate and understandable. But don't let their poster-boy looks deceive you. Hangface is destined to conquer the world. If you know history, you'll know that as modern-day Vikings, raping and pillaging (with loud guitars) is what they do best. (http://www.hangface.com)

The Reverb-O-Meter gives this one: 4 picks out of 5

MATT TOUCHARD Matt Touchard has been named one of the top 40 "Creative People to Watch in 2006" for North America by national industry publication GDUSA. As a creative director, brand-builder, designer, writer and illustrator for his firm, Zermatt based in New Orleans, Matt is known for defying convention with aggressive design, poignant writing and results-oriented visual communication. Matt is the recipient of over 100 awards ranging from his 26 GDUSA awards to a CLIO, Gold Accolades, ADDYs, Lucie and the Grand Reggie for the Nation's Number One Promo of the Year. Matt's portfolio has showcased projects for Pat Benatar, Neil Giraldo, Hangface, Cirque du Soleil, Sony BMG, EMI Records, Welk Music and Cherry Red Records UK. He was recently selected as one of New Orleans' "People to Watch." In addition, he is the recipient of 13 International TELLY Film and Video Awards for Music Composition. Matt collects vintage BC Rich and Gretsch guitars and is busy writing his first book about the passion and devotion towards the guitar. Matt can be reached through email: touchard@bellsouth.net or www.zermattdesign.com.



NEW REPRINT OF THE
4TH EDITION!



EVERYTHING YOU NEED TO KNOW about how your amp works and how to fix it!

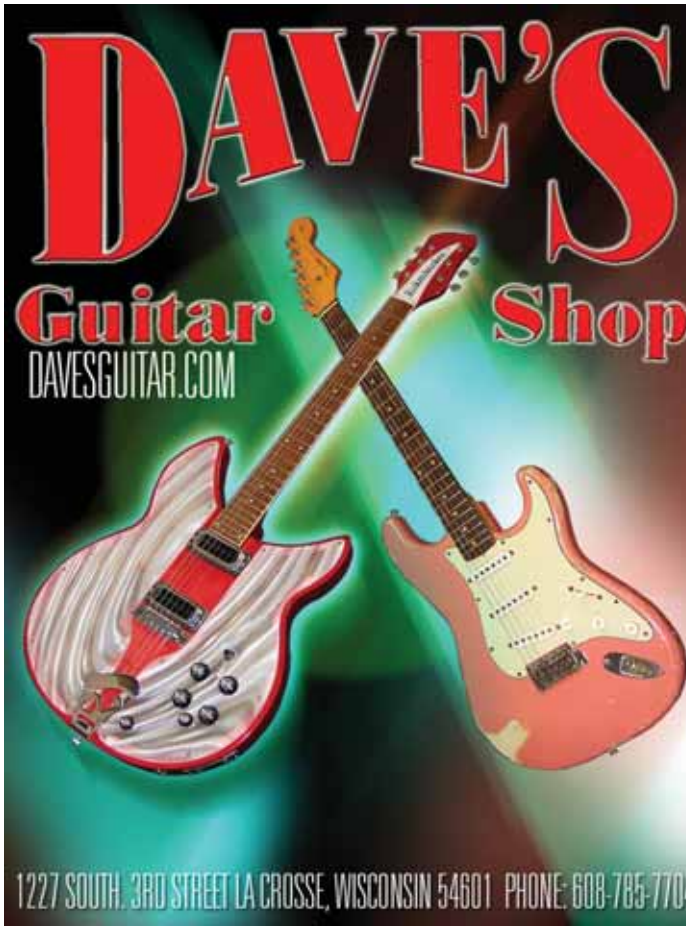
Includes schematics for amps from Ampeg, Fender, Gibson, Gretsch, Peavey and others.

To order call:
1-888-924-9465
or order on-line at:
www.audioXpress.com

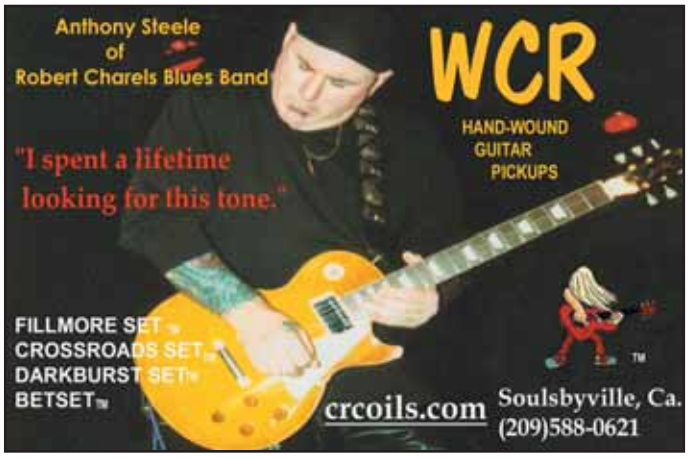
only **$29.95**

E-mail *custserv@audioXpress.com* for more information

Old Colony Sound Laboratory
PO Box 876 • Peterborough NH 03458



Scratch PAD®
Scratch Pad
Guitar Finish Protector
Multi-layered construction shields your instrument from the scratches, dings and divots caused by belt buckles, buttons and pocket rivets. Scratch Pad clings gently but securely without the use of adhesives, vinyl film or elastic bands. Scratch Pad is easily applied, removed and reapplied in seconds
Available in four colors; Black Velvet, Tyrol Red, Chestnut Brown and Royal Blue
www.ScratchPadUSA.com
Sam Ash
musiciansfriend.com



"We have what you're looking for"

50-100 PRS's in stock!

Two Rock amp sale!

Eddie's Guitars est. 1971

www.eddiesguitars.com

Guitars

TOM ANDERSON
ERNIE BALL
FENDER "SHOW CASE DEALER"
G&L
DON GROSH
GRETSCH
HAMER
HOFNER
HERITAGE
JERRY JONES
MCNAUGHT
MELANCON
PRS "PRIVATE STOCK"
RICKENBACKER
JAMES TYLER
ZEMAITIS

Acoustics

COLLINGS
C.F. MARTIN
MCPHERSON
LAKEWOOD
AND MORE!

Amps

BOGNER
BLOCKHEAD
BRUNO
CARR
DIEZEL
DOCTOR Z
DAVID EDEN
FENDER
FUCHS
HIWATT
KOCH
KOMET
KRANK
MATCHLESS
MARSHALL
ORANGE
REEVES
ROCCAFORTE
SAVAGE
SOLDANO
THD
TOP HAT
TWO ROCK
VHT
VICTORIA

Effects

BOSS
MAXON
MAXON REAL TUBE
MAXON 9
MAXON VINTAGE
GUYATONE MICRO
BIXONIC
DNA
ANALOGIC
JACQUES
FLIP
BUDDA
JIM DUNLOP
CHICAGO IRON
ZVEX
MXR
CARL MARTIN
FULLTONE
HOMEBREW
ELECTRO HARMONIX
VISUAL SOUNDS
VOODOO LABS
HAO
FRANTONE
EMMA
BARBER
AUSTONE
PRESCRIPTION
TEESE WAHS
XOTIC
KEELEY
MENATONE
ANALOG MAN
CROWTHER AUDIO
MOOLON
VAN AMPS
DURHAM ELECTRONICS
DEMETER EFFECTS
MOOG
TOP HAT

314-781-7500

Case Specialists

www.newyorkcasecompany.com

We Will Beat ANY Price!

877-692-2378

BBE DI-1000

The World's Most Sonically Accurate Direct Box

- Full-Featured BBE Sonic Maximizer™
- Jensen JT-DBE Transformer
- Purely Passive or Completely Active
- Virtually No Phase Deviation
- 1% All Metal-Film Resistors
- Mil-Spec PCB and Traces

The DI-1000 is a high quality direct box which offers the best in sonic quality coupled with rock solid construction. Every effort was made to maintain the highest sonic integrity. Things like Teflon-coated pure-silver wire and circuit board traces almost 1/8" wide, boasting a double layer of copper that allow the electrons to flow … oh so freely.

This is the best it gets.

Move up to the DI-1000 and hear what you've been missing.

BBE®

Huntington Beach, CA USA

www.bbesound.com

Look for BBE High Definition Sound in TV and audio products from Alpine, Panasonic, Sony, JVC, Pioneer, Hitachi and other fine manufacturers.

Custom Components for Guitars and Basses

STAINLESS STEEL FRETWIRE

- Super Fast
- Super Slippery
- Super Long Wearing
- The Finest Fretwire Available
- Exclusively on Warmoth Necks.

Fantastic NEW F-Holes!

With Forearm and Tummy Contours!

See our HUGE offering of extraordinary parts, manufactured with quality that can't be beat. You can't get better quality than Warmoth... Period!

Warmoth
Guitar Products, Inc.

We stock over 300 pickups as well as a HUGE line of hardware items. Also check out the NEW pickguard colors we have to choose from. Visit us today at:

GET IT ALL AT - WWW.WARMOTH.COM

Denis Taffee

Ionian Arpeggios Part V: Ionian Phrases

Welcome to another edition of "Practice Up." In the previous column I announced that I'd just completed my 27th Modern Rock Guitar album. Since that time I've released four more albums, and hopefully, by the time you read this, I should have completed my 32nd Modern Rock Guitar album. You should be able to hear samples of each track at my website http://www.dtguitar.com. Generally, I enjoy creating these albums. However, there are times when things simply don't go right (such as when a string breaks or I have to redo a recording), and that can be frustrating. On one such occasion I could've dealt with it by smashing my guitar into the amp, resulting in ruined equipment, or I could have just taken some time away from playing. I chose the latter, and set down my guitar. That gave me time to finish my third DVD documentary, History & Progress Part III, which you can also see on my website. I always find that when I come back to playing after putting it down for a while (sometimes just a few hours or days), I always feel refreshed and filled with new musical ideas. The guitar should be fun, so whenever you get frustrated or find you've hit a road block, try putting it down for a few hours–even a few days–and see what happens. This has always helped keep the fun in my playing, with plenty of enthusiasm and fresh musical ideas.

We looked at different V-I phrases last month, so now I'd like to expand on that idea and see what happens when we add an additional arpeggio from the A Ionian mode (A-major scale). Let's get started:

Example 1) Let's begin our V-I (E7 - A major) Ionian mode (A-major scale) phrase by adding another A-major arpeggio to the beginning. This gives us a I-V-I (A major - E7 - A major) progression to work with. Notice that I use an extra B note from the Ionian mode to play the first A major. This is one of my favorite fingerings, and it distinguishes it from the A-major fingering that ends the phrase:

```
E-9-5-------------------------------------4-7-5-----------
B----7-------------------------------5----------5---------
G------9-6-----------------------4--7----------6----------
D-----------7-------------------6-------------7----------
A-------------7----------5--7-------------------------7-4-----
E-----------------9--5-4--7-------------------------------------5---
```

Example 2) We could also add a seventh to the first arpeggio in our I-V-I Ionian progression. The progression becomes I Maj7 - V7 - IMaj (A major 7 - E7 - A major), as shown here:

```
E-5-4-------------------------------------4--7--5-----------
B-----5-------------------------------5----------5---------
G------6-----------------------4--7----------6----------
D--------7-6-------------------6-------------7----------
A-----------7-4----------5--7-------------------------7-4-------
E-----------------5-4--7-------------------------------------5-----
```

Example 3) If we change the first chord in our I-V-I progression to a II (which is B minor), we get a II-V-I (B minor - E7 - A major) progression. Notice the extra A note on the sixth string between the B minor and E7 to make it a more interesting transition. Also, use the pinky to play the first three arpeggio notes:

```
E-7-----------------------------------4--7--5-----------
B--7-------------------------------5----------5---------
G-----7-4-----------------------4--7----------6----------
D---------4-------------------6-------------7----------
A-----------5----------5--7-------------------------7-4-------
E-----------------7-5-4--7-------------------------------------5-----
```

Example 4) Next we'll alter our progression to a III-V-I (C-sharp minor - E7 - A major). Start this one by playing the first two notes with your pinky. After playing it as written, try omitting the notes on the low E string. That will help you make a faster transition to each arpeggio, resulting in a smoother sound:

```
E-9-----------------------------------4--7--5-----------
B--9-5-------------------------------5----------5---------
G-------6-----------------------4--7----------6----------
D---------6-------------------6-------------7----------
A-----------7-5----------5--7-------------------------7-4-------
E-----------------7-4--7-------------------------------------5-----
```

Example 5) Changing our Ionian progression to a IV-V-I (D major - E7 - A major) gives a fairly straightforward arpeggio phrase. Be sure to use your pinky to play this example . . . along with your other fretting fingers, of course:

```
E-5-----------------------------------4--7--5-----------
B--7-------------------------------5----------5---------
G-----7-----------------------4--7----------6----------
D---------7-------------------6-------------7----------
A-----------9--5--------5--7-------------------------7-4-------
E-----------------7-4--7-------------------------------------5---
```

Example 6) Let's take our IV-V-I Ionian progression from Example 4 and add a seventh note to the IV, creating a IVMaj7 - V-I (D major 7 - E7 - A major). Suddenly the arpeggio sequence gets really interesting:

```
E--5-----------------------------------4--7--5-----------
-
B-----7-------------------------------5----------5---------
G-------76----------------------4--7----------6----------
D-----------7-4-------------------6-------------7----------
A-------------5-4----------5--7-------------------------7-4-------
E-----------------7-4--7-------------------------------------5-
```

Example 7) Okay, our next Ionian-mode progression is a V-V-I (E7 - E7 – A major). But you ask, "Master, the first two arpeggios are the same?" I reply, "Yes and no, Grasshopper." Like yin and yang, we can use two different fingerings for the E7, as follows. "Remember, San Yoh San: Wax on, wax off."

```
E-7-----------------------------------4--7--5-----------
B--9-5-------------------------------5----------5---------
G-------7-----------------------4--7----------6----------
D--------9-6-------------------6-------------7----------
A-----------7----------5--7-------------------------7-4-------
E-----------------7-4--7-------------------------------------5---
```

Example 8) Our next Ionian progression is the VI-V-I (F-sharp minor - E7 - A major). Because of the transition it's essential that you use your pinky. ("Luke . . . . Trust your feelings, Luke. Use the pinky, Luke. Resist the dark side." "I feel a disturbance in the dark side. The pinky is strong with this one.")

```
E---9-5-----------------------------------4--7--5-----------
B-------7-------------------------------5----------5---------
G--------6-----------------------4--7----------6----------
D-----------7-------------------6-------------7----------
A-----------9----------5--7-------------------------7-4-------
E-----------------9-5-4--7-------------------------------------5-----
```

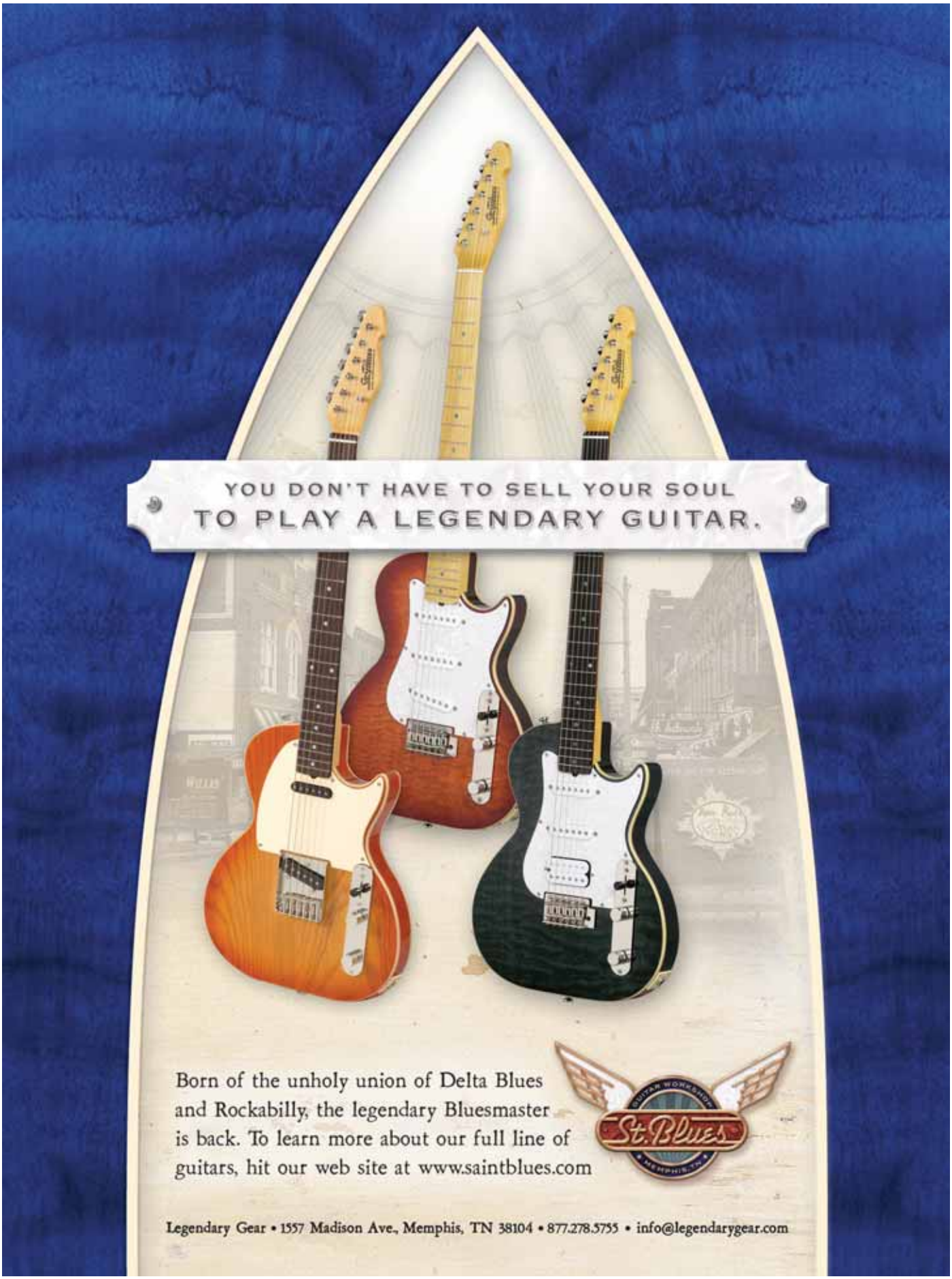
Example 9) The next Ionian progression VII-V-I gives us G#dim. - E7 - AMaj. Keep in mind that the diminished arpeggio repeats every four frets, which can open many possibilities in fingering:

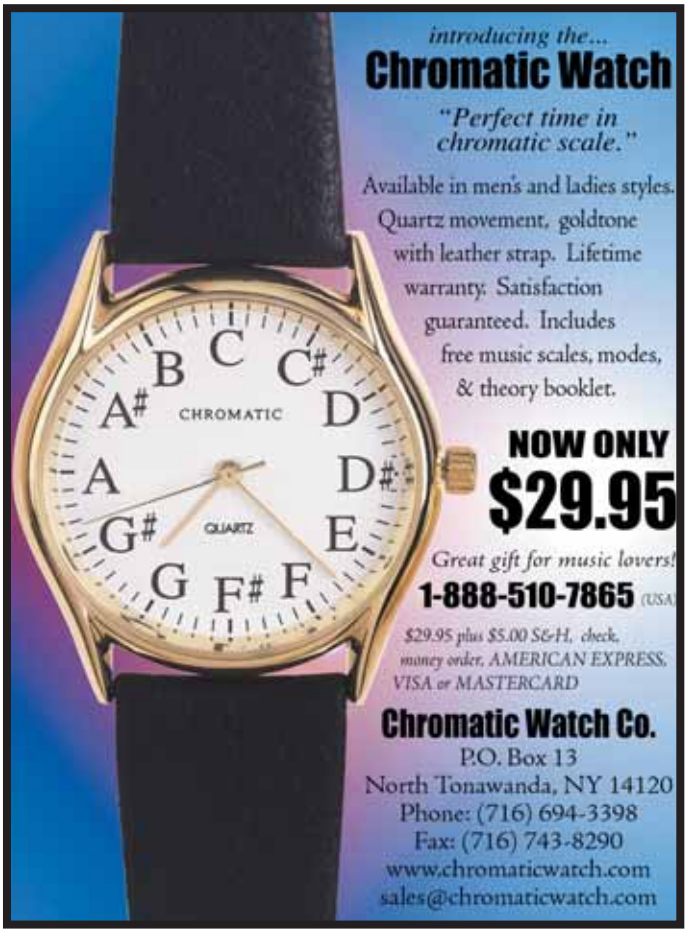
```
E-5-----------------------------------4--7--5-----------
B---6-3-------------------------------5----------5---------
G-------4-----------------------4--7----------6----------
D---------6-3-------------------6-------------7----------
A-----------5----------5--7-------------------------7-4-------
E-----------------7-4--7-------------------------------------5---
```

Example 10) Here's another VII-V-I Ionian progression that gives us a G#dim. - E7 - AMaj. As mentioned previously, the diminished arpeggio repeats every four frets. Knowing that, we can play the G-sharp diminished arpeggio four frets up the neck, like this:

```
E-7-----------------------------------4--7--5-----------
B---9-6-------------------------------5----------5---------
G-------7-----------------------4--7----------6----------
D---------9-6-------------------6-------------7----------
A-----------8-5----------5--7-------------------------7-4-------
E-----------------7-4--7-------------------------------------5-----
```

These examples are good exercises in combining different arpeggios found in the A Ionian mode (A-major scale). Notice that in each example we've only changed the first arpeggio. A goal should be to try to keep the fingerings for each arpeggio in a phrase or progression within the same fret area, so that your fretting hand doesn't have to slide all over the neck. Also, these examples make great picking exercises and can serve as the basis for some very flashy playing. Try some other arpeggio combinations and find multiple fingerings for them. Next month we'll explore more ways to create phrases using arpeggios. As always, experiment, and I'll see you next time.


YOU DON'T HAVE TO SELL YOUR SOUL
TO PLAY A LEGENDARY GUITAR.
Born of the unholy union of Delta Blues and Rockabilly, the legendary Bluesmaster is back. To learn more about our full line of guitars, hit our web site at www.saintblues.com
St. Blues
Legendary Gear • 1557 Madison Ave., Memphis, TN 38104 • 877.278.5755 • info@legendarygear.com


introducing the...
Chromatic Watch
"Perfect time in chromatic scale."
Available in men's and ladies styles. Quartz movement, goldtone with leather strap. Lifetime warranty. Satisfaction guaranteed. Includes free music scales, modes, & theory booklet.
NOW ONLY
$29.95
Great gift for music lovers!
1-888-510-7865 (USA)
$29.95 plus $5.00 S&H, check, money order, AMERICAN EXPRESS, VISA or MASTERCARD
Chromatic Watch Co.
P.O. Box 13
North Tonawanda, NY 14120
Phone: (716) 694-3398
Fax: (716) 743-8290
www.chromaticwatch.com
sales@chromaticwatch.com

Golden Age
PICKUPS
Vintage vibe for under $50!
Single-coil or humbucker
Alnico 5 magnets
Vintage dimensions
Wax potted
AWG42 coil wire
The classic sound!
Stewart-MacDonald
stewmac.com For free catalog call 800-848-2273
21 N. Shafer St. • Box 900 • Athens, Ohio 45701 • USA

MUSIC GO ROUND®
THE BEST GIG YOU'LL EVER GET!
We're the world's #1 used musical instrument dealer.
Music Go Round® is a unique retail store that buys, sells and trades quality used and new musical equipment. If you're an individual who can bring enthusiasm, motivation and initiative to the business, we'd like to talk to you. We believe you'll be impressed by the many advantages a Music Go Round® franchise provides.
We offer the following support to our franchisees:
• Business Planning Development
• Comprehensive Training Programs
• Store Design & Layout Consultation
• On-going Field Support
• Proprietary Point-Of-Sale System
• Marketing & Merchandising Tools
Be in business for yourself, but not by yourself!
To plug into this great franchise opportunity, call (800) 269-4076
or visit our website at: www.musicgoround.com.

ALLPARTS
America's Premier Guitar & Bass Parts Supplier

Joe Barden™
bridgeplate assemblies &
compensated saddles

Send $4 U.S. for COLOR CATALOG
13027 Brittmoore Park Drive, Houston, Texas 77041

Guitar Amps Online

... Rocking the world wide web!

Paul Reed Smith	Orange
Breedlove	THD
Alvarez/Yairi	Groove Tubes
Brian Moore	Midas
Warwick	Audix
SWR	Top Hat
Ampeg	ESP/LTD
Roland/Boss	dbx
Marshall	Audix
Godin	Crate
Ultra Sound	DW/Pacific Drums
Krank	And much more...
Simon & Patrick	

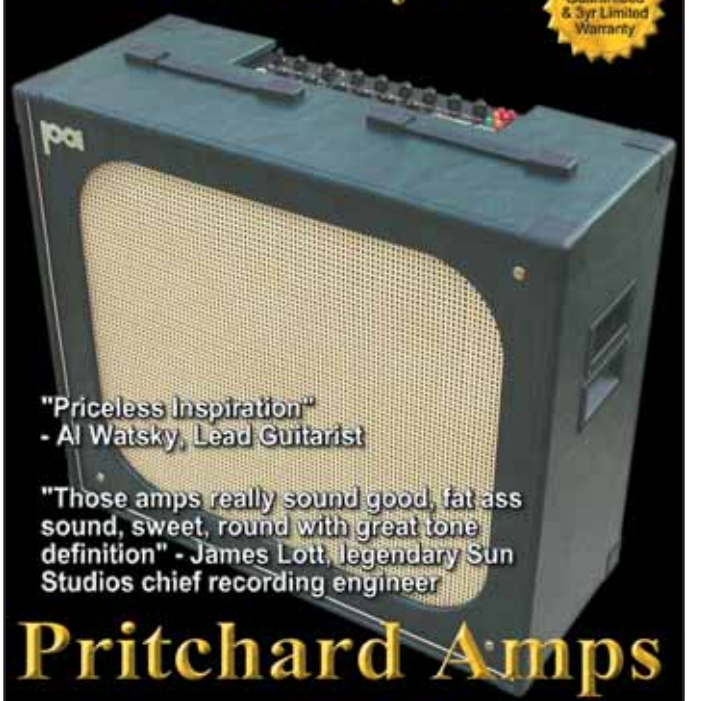
BY FAR...THE COOLEST GEAR ONLINE !

www.GuitarAmpsOnline.com

877-998-2677

Above & Beyond

Best Amps Guaranteed & 3yr Limited Warranty



"Priceless Inspiration"
- Al Watsky, Lead Guitarist

"Those amps really sound good, fat ass sound, sweet, round with great tone definition" - James Lott, legendary Sun Studios chief recording engineer

Pritchard Amps

Call Toll Free: 1-877-762-6665

1-8-SSSO-COOOL

PayPal Merchant Version

www.pritchardamps.com

Duelin 6½ String Guitars

Does your guitar inspire you?...

This one will!

Do things that were never possible

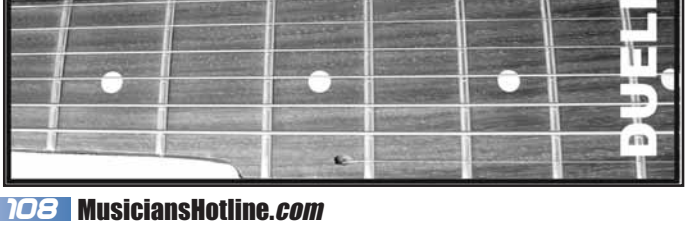
- Unique design has the capability to play like a guitar & a banjo simultaneously

Call for a free CD

- The extra 1/2 string can be tuned with a Phat Low D string for the Heavy Metal sound
- Standard features can be modified at an additional cost

Don Scheib

818-288-3943



DUELIN 6½ STRING GUITARS

TREKER Guitars & Basses

Handcrafted in USA

All our instruments feature the Sustanium Tension Free Neck System™

Which Means:

- Eliminates Dead Spots
- Better Response & Punch
- Easier String Bends
- More Sustain
- Easier to Play
- Lifetime Guarantee

DLS David Laurence Series

Buy Direct at www.trekerguitars.com

Treker Manufacturing
HC 60 Box 405
Mona, Utah 84645
www.trekerguitars.com
1-801-455-4493

Buffalo's Musicians Flea Market and Vintage Instrument Show

May 7, at the Hearthstone Manor,
333 Dick Road • Depew, NY.
Show hours: 10-5. For more info, contact
Ted Lambert at 1313 E. Laray • Alden NY
716-683-1495

Greater Seattle Vintage Guitar Shows

15th Annual Show

April 30 at the F.O.E. Hall.
6205 Corson Ave S. • Seattle Wa.
For more info contact randysguitars.com

Michigan's Annual Spring 2006 Guitar Show

May 6 & 7, 2006

The Ford Community & Performing Arts Center,
15801 Michigan Ave. • Dearborn, MI

For more info, contact:
Gordy's Music • (248) 546-7447
fax: (248)546-5249
gordysmusic@prodigy.net • gordysmusic.com

Upper Michigan Vintage Guitar Show

May 7, 2006
Marquette Michigan Holiday Inn,
1951 U.S. Hwy. 41 W., • Marquette, MI.
For more info, contact Scott Neuser at
(920)467-4762 toll free: 1-866-237-8116
wisconsinguitarshow.com

Tone Tubby

www.tonetubby.com
415-479-2124

Alnico 12's
Alnico 10's
Ceramic 12's
Ceramic 10's
Bass 10's
Bass 15's

The First - The Original
"Hempcone" Guitar Speaker

Now Available in
Ampeg/Crate Amps

Also available

The "A Brown Soun"
Tone Tubby Cabinet

1x12, 2x12, 4x12
2x10, 4x10
Also
2x10, 4x10 & 1x15
for Bass

Many Thanks To
Carlos Santana Guitar Player Magazine June 2005
Guitar World Magazine review April 2005 Issue
The ToneQuest Report January 2005 Issue
Billy Gibbons - Vintage Guitar Magazine Dec 2004
StereoPhile Magazine - Hempcone article Aug 2004
Eric Clapton - Guitar Player Magazine
and British Guitar Magazine May 2004
Relix Magazine May 2004
Recording Magazine May 2004
Vintage Guitar Magazine Nov 2003
The ToneQuest Report Oct 2003
Performing Songwriter Magazine Aug 2003
Guitar Player Magazine July 2003
Carlos Santana - Guitar Player Magazine Jan 2003

RIO GRANDE PICKUPS

THE PERFECT COMBINATION... from RIO GRANDE

TOTAL BALANCE THROUGH DUAL CALIBRATION. FOR THE FIRST TIME EVER A SET OF PICKUPS FOR STRAT THAT NEEDS NO FURTHUR ADJUSTMENT. DROP 'EM IN AND NO MESSIN' AROUND! BALANCED FOR YOUR GUITAR IN TWO, COUNT 'EM TWO WAYS! FIRST, STANDARD CALIBRATION OF DC RESISTANCE OUTPUT IN OHMS, OR "K". ENHANCED WITH THE TALLBOY IN THE NECK POSITION, FATTENING UP THE HALFBREED IN THE MIDDLE POSITION, AND FULLY BEEFED UP WITH MUY GRANDE AT THE BRIDGE. THEN LETS CALIBRATE THE MAGNETS AS WELL. 1/4" IN THE BRIDGE, 7/32" IN THE MIDDLE, AND 3/16" IN THE NECK. ALL SETS SUPPLIED RWRP. AND GUESS WHAT? NO EXTRA CHARGE!!! ONLY FROM RIO GRANDE.

3526 East T.C. Jester Blvd. Houston, Texas 77018 U.S.A. 713 957-0470 fax: 713 957-3316
www.riograndepickups.com EMAIL: sales@riograndepickups.com

SHOW PROFILE

The LA Amp Show

Sponsored by Musicians

The seeds of the Amp Show were sown way back in 1983 with the advent of the first Diving Duck production, the LA Guitar Show.

I had gone to a news rack to buy a copy of Guitar Player in March of '83, because I wanted to read about all the new products from the NAMM Show. I just grabbed a copy of the magazine and brought it home without looking inside the issue. But once I'd settled on the "throne" to read it, I discovered that the printer had screwed up almost all the photos. They were all completely black! Needless to say, I was pissed off big-time.

A few days later I was in my favorite guitar shop, Harmony Music, in Reseda, and told the story of my rotten luck to the owners. This started a discussion that led me to the conclusion that it was ridiculous for the musician on the street to have to wait two months in order to see what was new in the way of product introductions. I had never been to the NAMM Show. Remember, this was way before the Internet and websites came into being, so we were at the mercy of whatever print coverage was available.

It was all becoming clear to me then. Why wasn't there a show where consumers could see all the newest gear? Harmony Music was right across the street from the legendary Country Club, a great concert venue of the '80s. So, I walked across the street and rented the club for a Sunday in October of that year, 1983. Mind you, I had never been to the NAMM Show and I knew absolutely no one except for the folks at Schecter Guitars, over in Van Nuys. I was building Strats to order, hand-picking my woods back when Tom Anderson was there. So, armed only with copies of Guitar Player, Guitar World and Guitar for the Practicing Musician, I started cold-calling companies from the ads in those magazines, and somehow managed to convince a few to play along with the experiment. The show grew each year to become the premier consumer music expo in the industry.

The LA Guitar Show had an eight-year run until 1990, when I put it to bed in order to raise my family and pursue other interests. But the legacy of that show has allowed me the credibility to re-emerge as a promoter/producer of the LA Amp Show.

Fast-forward to 2004, when I ran into Myles Rose, who happened to have worked at a couple of those old shows of mine. It turned out he lived less than a stone's throw from my home! He had evolved into a top consultant on all things amplifier, and he updated me on all the new boutique amp companies that were flourishing in the wake of the custom-guitar boom. That got me thinking, and I asked him why there wasn't a show dedicated to amps. His response was, "Why don't you create one?" So, I did.

Let's face it: Without a great amplifier, your cherished electric guitar or bass is just a nice-looking piece of wood.

I still have the first amp I ever owned–a Supro Thunderbolt–and I would never part with it. I'm not a tech head and don't collect, but man, there are some amazing new amps out there. Many are based on traditional designs, and a few are making some amazing sonic breakthroughs. In fact, I'll be debuting my new cabinet design, called the Camo-Cab, at this year's show. It contains a 12" speaker in an upward-firing configuration, evenly dispersing sound 360 degrees. It's made to blend into the home environment. It keeps my wife happy because it doubles as an end table. It'll be marketed quite differently than conventional amps, being promoted through my lap-steel website, www.Lapdancerguitars.com. I hope to have it available by June.

The Amp Show is the only place in the universe where you can walk from room to room and plug into the best of them. Remember, this is not a vintage show. There are only new products being exhibited here. We don't allow used amps at the show, since it's not a swap meet. However, players can bring in one instrument each and test-drive amps with their own axes.

The Tone Wizards seminar is another feature within the show. If you ever wanted to pick the brains of the top engineers and designers, this is where you want to be. There are many players who enjoy tweaking their own amps or just want to bask in the glow of legendary amp experts.

The Amp Show fills the need of musicians and store buyers as well. It's used as an alternative to NAMM as a market show. Manufacturers can't demo product on the open floor without Security imposing a DB limit on them. Only the larger or more established companies can afford the luxury of a soundproof demo booth at NAMM. That's why savvy store buyers and manufacturers' reps recognize the value of the Amp Show. They like the unique sonic environment and the warm, casual yet professional atmosphere. The amplified world is finally getting what it deserves: an even playing field for the boutique builders and the big dogs too.

Also included in this year's show are a handful of the finest custom guitar and bass manufacturers, as well as an open floor area for accessories and other services and products.

The second annual Amp Show will take place on May 13. It is produced by Loni Specter Productions in association with Myles Rose Guitar Amplifier Blueprinting. Please visit www.ampshow.com for updates, or call (818) 992-0745.

AMP SHOW UPDATE
2nd Annual Amp Show Presents:

TONE WIZARDS II - A unique seminar and roundtable discussion with Q&A session, moderated by Myles Rose of www.guitaramplifierblueprinting.com

This year's participants include:

Mitch Colby, James Demeter, Sergio Hamernik, Guy Hedrick, Gerald Weber and others (to be announced).

Date: Saturday, May 13, 2006, 10:30 a.m. - 12:00 noon (seminar)

Place: Airtel Plaza Hotel, Van Nuys, CA

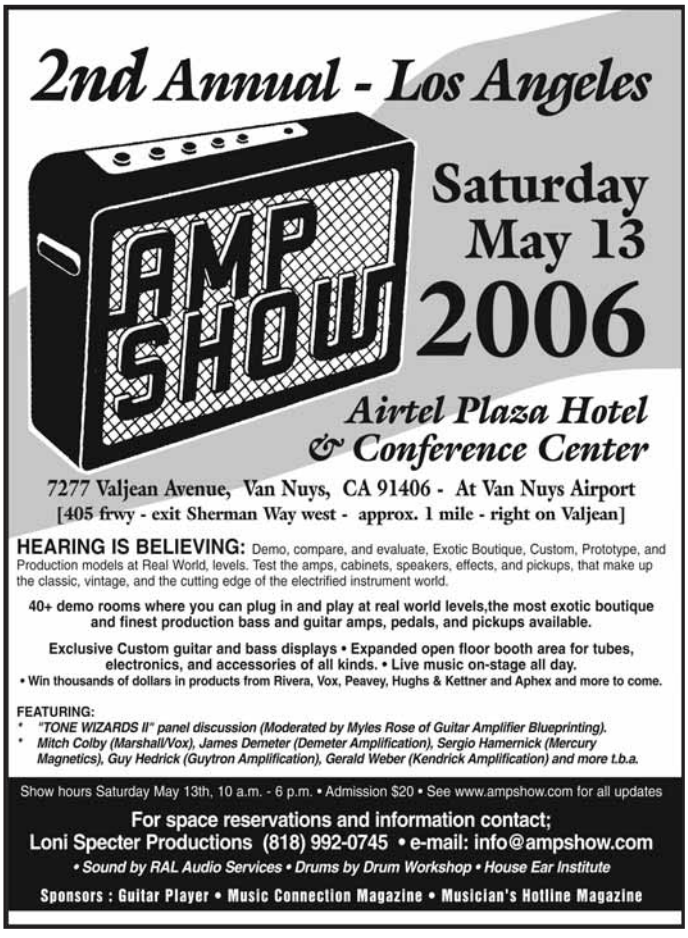
Amp Show hours are 10:00 a.m. to 6:00 p.m.

Public admission: $20.00

Over 40 private demonstration rooms, with expanded open floor space available

LONI SPECTER PRODUCTIONS • 7104 DEVERON RIDGE ROAD • WEST HILLS, CA 91307

Tel: (818) 992-0745 • E-mail: info@ampshow.com


2nd Annual - Los Angeles
AMP SHOW
Saturday
May 13
2006
Airtel Plaza Hotel
& Conference Center
7277 Valjean Avenue, Van Nuys, CA 91406 - At Van Nuys Airport
[405 frwy - exit Sherman Way west - approx. 1 mile - right on Valjean]
HEARING IS BELIEVING: Demo, compare, and evaluate, Exotic Boutique, Custom, Prototype, and Production models at Real World, levels. Test the amps, cabinets, speakers, effects, and pickups, that make up the classic, vintage, and the cutting edge of the electrified instrument world.
40+ demo rooms where you can plug in and play at real world levels,the most exotic boutique and finest production bass and guitar amps, pedals, and pickups available.
Exclusive Custom guitar and bass displays • Expanded open floor booth area for tubes, electronics, and accessories of all kinds. • Live music on-stage all day.
• Win thousands of dollars in products from Rivera, Vox, Peavey, Hughs & Kettner and Aphex and more to come.
FEATURING:
* "TONE WIZARDS II" panel discussion (Moderated by Myles Rose of Guitar Amplifier Blueprinting).
* Mitch Colby (Marshall/Vox), James Demeter (Demeter Amplification), Sergio Hamernick (Mercury Magnetics), Guy Hedrick (Guytron Amplification), Gerald Weber (Kendrick Amplification) and more t.b.a.
Show hours Saturday May 13th, 10 a.m. - 6 p.m. • Admission $20 • See www.ampshow.com for all updates
For space reservations and information contact;
Loni Specter Productions (818) 992-0745 • e-mail: info@ampshow.com
• Sound by RAL Audio Services • Drums by Drum Workshop • House Ear Institute
Sponsors : Guitar Player • Music Connection Magazine • Musician's Hotline Magazine

WILD WEST GUITARS

The Number One Source for the Finest Custom Handcrafted and World Class Guitars, Amplifiers and Effects

Bad Cat · Eden · Zinky · Orange · SWR · Vox · Marshall · Rivera · Hughes & Kettner · Mojave · Fender · Suhr · Fuchs · Bogner · Dr Z · Ampeg · Diezel

WHY IS WILD WEST GUITARS THE BEST?

Huge inventory of guitars, amps, and effects.

All guitars are kept in factory fresh condition in our climate controlled store and vaults.

All gear is inspected by our certified tech when we receive it and before it ships out the door.

Our website offers detailed photos of what we have available. Need more of a particular item? Just call us.

Our non-commissioned sales specialists are musicians just like you.

We offer free shipping in the U.S. on most items in stock.

We have the best prices!!!

THE #1 REASON...
...Our superior customer service.

You can buy gear anywhere but musicians choose Wild West Guitars because of the way we treat them. Whether you're buying a $4.00 set of strings or a $5,000.00 guitar, we treat you the way we as musicians like to be treated our selves.
Find out what everyone is talking about.
Call 1-951-369-7888 or visit us online at
www.WILDWESTGUITARS.COM

WWW.WILDWESTGUITARS.COM 1-951-369-7888